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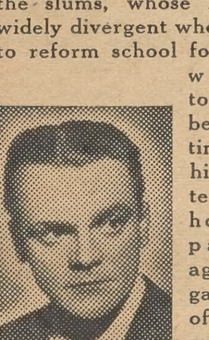
PUBLICITY

'ANGELS WITH DIRTY FACES' GREAT FILM COMING TO STRAND

Cagney and O'Brien Are Co-Starred In Warner Bros.' Hit

"Angels With Dirty Faces," a sensational melodrama of the slum districts, co-starring the famous team of James Cagney and Pat O'Brien and featuring the "Dead End" kids, Humphrey Bogart, Ann Sheridan and George Bancroft, will be the feature attraction at the Strand Theatre starting Friday.

An intensely powerful story of two boys, brought up together in the slums, whose lives become widely divergent when one is sent to reform school for a prank in which both took part. He becomes a big-time gangster, his friend enters the priesthood. Their paths cross again when the gangster, part of the mob that runs the city, bucks the priest, who is heading a "clean-up" campaign, his object being to save the thousands of slum boys in his parish from lives of crime. The strong bond between the two men makes their conflict doubly exciting, and leads to the unique and thrilling climax which lifts the picture high above the rank and file of gangster stories.

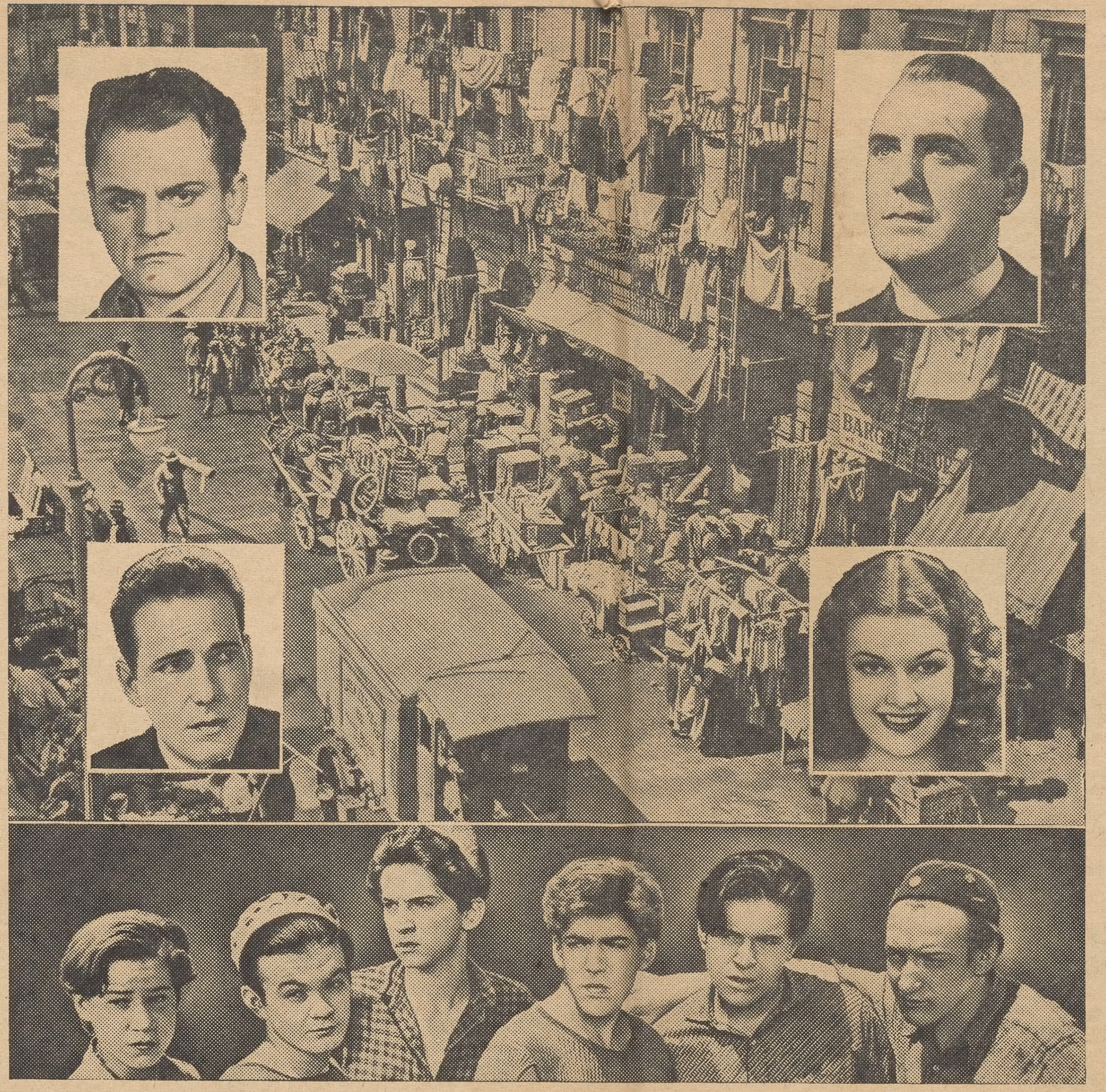


Mat 103—15c

James Cagney

Advance preview critics have heaped praises upon the acting of the two stars, and upon the antics of that famous sextette of toughies, the "Dead End" kids. Ann Sheridan is said to handle her first strong dramatic role with remarkable ability, and Bogart and Bancroft are hailed as the most menacing of menaces.

Rowland Brown wrote the original story which was turned into a screen play by John Wexley and Warren Duff, and Michael Curtiz directed.



Mat 402—60c—(Bottom strip of "Dead End" kids may be used separately).

OUT OF THE SLUMS — the teeming tenement districts of the great cities — come the "Angels With Dirty Faces" whose deeply human story is told in Warner Bros. melodrama. (Upper left) James Cagney as Rocky, the killer; (upper right) Pat O'Brien as Father Jerry; (lower left) Humphrey Bogart as the double-crossing "mouthpiece"; (lower right) Ann Sheridan as the good angel of the slums; (bottom) the "Dead End" kids themselves.

'Angels With Dirty Faces' Powerful Drama Crammed With Thrills And Human Emotion

James Cagney, Pat O'Brien, "Dead End" Kids, Humphrey Bogart, Ann Sheridan, George Bancroft, Give Electrifying Performances In Important Film Document Opening at Strand

Dedicated to the thousands of slum boys who next week or next year must choose between crime and honesty, "Angels With Dirty Faces," a powerful human document dramatically enacted by James Cagney, Pat O'Brien, the "Dead End" kids, Humphrey Bogart, Ann Sheridan and George Bancroft, will come to the screen of the Strand Theatre on Friday.

It tells the story of two boys — ordinary dirty-faced kids, brought up in the teeming slums of a great city — who took opposite roads. One to the shadowy realms of the underworld, the other to priesthood's serene light. The conflict between these two characters, with the lives of thousands of boys as the grim stake, is strong dramatic fare and carries with it a deep social message.

The film starts out with the two boys committing a petty crime, then running for freedom, with police in hot pursuit. A split second — a single stride — and one of them was made into a killer. He returns to the slums to get his vengeance on the world—a big-shot killer leading hundreds of kids into a life like his.

The boy who ran a little faster made a vow to save a million other dirty-faced kids from the fate that was almost his. Ordained as a priest, he returns to the slums to battle against the forces of crime for the lives of the dirty-faced angels who never had a chance to go straight.

"Angels With Dirty Faces" is the story of two of those kids—and the men they grew up to be. Powerfully produced with stark realism, it is destined to be a great and memorable experience for all who see it.

James Cagney and Pat O'Brien have the strongest roles of their careers and each makes the most of the character he brings to life on the screen. Cagney, the hard guy, reckless, daring, invulnerable until he clashes with O'Brien, the priest, who both loved and hated him, is Cagney at his best. O'Brien, as the fighting priest, serenely sacrificing his personal happiness and safety that his slum boys may grow up into good and useful citizens, shows his extreme versatility as an actor.

Contributing their unique talents for both comedy and drama to the story and then serving as the unwitting motivators of the tale's soul-searing climax are the "Dead End" kids, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Huntz Hall and Bernard Punsley, whose fame has grown by leaps and bounds since they were first assembled to play the gutter-rat roles in Sidney Kingsley's stage play, "Dead End". Humphrey Bogart and George Bancroft create memorably sinister underworld characters, and beautiful Ann Sheridan displays a remarkable talent for emotional acting, in the role of Cagney's sweetheart.

Based on a story by Rowland Lee, which was treated for the screen by John Wexley and Warren Duff, the production was directed by Michael Curtiz, who recently won world-wide fame for his work in the recent hit, "Four Daughters."

'Angels With Dirty Faces' Wins Acclaim At Previews

Hailed by critics who have witnessed early previews as one of the most powerful human dramas of all time, "Angels With Dirty Faces," starring James Cagney, Pat O'Brien, the "Dead End" kids, Humphrey Bogart, George Bancroft and Ann Sheridan, has been scheduled by the Strand Theatre as the next feature attraction and will open on Friday.

Film Daily, authoritative motion picture trade paper, says: "We offer it as our well-considered opinion that this story has never been topped in its theme-field for downright excitement, close-knit driving punch, glamour of gangsterism contrasted with the finer things in life building to a great emotional climax with the humanities triumphing."

Quoting from Motion Picture Daily: "'Angels With Dirty Faces' starts with the precision and speed of the Twentieth Century Limited and gets where it is supposed to go with the same precision and speed. It is 97 minutes of emotional conflict that seem so real, the audience feels itself participating in the action."

Variety Daily calls it: "An offering of exceptional entertainment quality."

Based on an original story by Rowland Lee, Warren Duff and John Wexley wrote the screen treatment. Michael Curtiz whose recent work has included such sensational successes as "The Adventures of Robin Hood" and "Four Daughters" directed the production.

Mat 301—45c

"BLESS YOU, MY CHILDREN" — Ann Sheridan and James Cagney get the blessing of "Father" Pat O'Brien in a scene from the powerful drama "Angels With Dirty Faces" coming to the Strand Theatre Friday.

Cast of Characters

'Rocky' Sullivan	JAMES CAGNEY
Jerry Connolly	PAT O'BRIEN
James Frazier	HUMPHREY BOGART
Laury Ferguson	ANN SHERIDAN
Mac Keefer	GEORGE BANCROFT
'Soapy'	BILLY HALOP
'Swing'	BOBBY JORDAN
'Bim'	LEO GORCEY
'Pasty'	GABRIEL DELL
'Crab'	HUNTZ HALL
'Hunky'	BERNARD PUNSLEY
Steve	JOE DOWNING
Edwards	EDWARD PAWLEY
'Blackie'	ADRIAN MORRIS
Rocky (As a boy)	FRANKIE BURKE
Jerry (As a boy)	WILLIAM TRACEY
Laury (As a child)	MARILYN KNOWLDEN

ST. BRENDAN'S CHURCH CHOIR

Production Staff

Directed by	MICHAEL CURTIZ
Screen Play by	JOHN WEXLEY and WARREN DUFF
From a Story by	ROWLAND BROWN
Photography by	SOL POLITO, A.S.C.
Film Editor	OWEN MARKS
Sound by	E. A. BROWN
Dialogue Director	JO GRAHAM
Art Director	ROBERT HAAS
Gowns by	ORRY-KELLY
Technical Advisor	FATHER J. J. DEVLIN
Musical Director	LEO F. FORBSTEIN

Story Synopsis

(NOT FOR PUBLICATION) Rocky (James Cagney) and Jerry (Pat O'Brien) are brought up in the slums together. During a boyish escapade together, Rocky is caught by the police and sent to reform school, but Jerry escapes. Rocky grows into a hardened criminal—Jerry becomes a priest. They meet again when Rocky, just out of jail and waiting for a big "deal" to break, returns to his old haunts. Jerry is working hard to make good citizens out of a group of slum boys (played by the "Dead End" kids), who promptly adopt Rocky as their hero. Rocky becomes a partner in a clip-joint night club, and when he hears his partners plotting to kill Jerry, who is leading a campaign to clean up the city, he kills them. Sentenced to the chair, he listens to Jerry's pleas that he die "yellow" in order to save the boys who worship him, from a life of crime.

Length 8901 feet — Running Time 97 mins.

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ADVANCE PUBLICITY

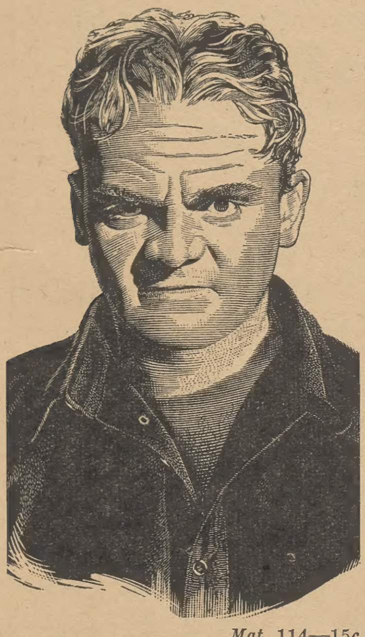
On James Cagney—Pat O'Brien

James Cagney Back In Role That Made Him Famous

Screen's Ace 'Killer' Battles Cops Again In Dramatic "Angels With Dirty Faces"

With the release of "Public Enemy," James Cagney became a star. His portrayal of the swaggering, arrogant killer in that picture was a memorable one, and the public acclaimed him as the screen's ace tough guy. More two-fisted roles followed in such productions as "Taxi," "The Mayor of Hell," "Frisco Kid," "Ceiling Zero" and others. Then Cagney took himself a vacation, returning to the screen occasionally to play comedy roles, another branch of acting at which he is adept.

Now Cagney, the killer, is back again as Rocky Sullivan in "Angels With Dirty Faces," the soul-searing human drama which comes to the Strand Friday. And in a role that is tailor-made to his measure, he tops all his previous performances.



Mat 114—15c

JAMES CAGNEY—as "Rocky" Sullivan in "Angels With Dirty Faces."

Rocky is a product of the slums, of reform school, of prisons, who has battled his way to a top spot in the underworld. But Rocky has a friend, Father Connelly, played by Pat O'Brien, and it is the conflict between these two characters which forms the story of "Angels With Dirty Faces" and lifts it far above the realms of the "gangster" picture.

Nevertheless, one of the first scenes that Cagney was required to do when he reported for work on the picture was one in which he polishes off both Humphrey Bogart and George Bancroft, no novices at the art of screen killing themselves. In spite of all the cinematic evidence to the contrary, Cagney doesn't enjoy killing, even when his bullets are blanks, and his victims come to life the minute the director calls "Cut!", but it was a job that had to be done. Bogart and Bancroft had decided to "get" Father Connelly, whose "clean-up" campaign was getting too close to them for comfort, and Cagney had to put a stop to that. So he put the two men on the well-known spot, and in a few well-chosen shots he finished them.

Then there was the matter of shooting it out with the police. After chasing him over roof-tops and down deserted alleys, they cornered him in a warehouse.

There's a death-house scene, too, one that packs a dramatic wallop such as the screen has never before witnessed. So much for Cagney's life of crime. But over and above this, "Angels With Dirty Faces" is a strong plea for social justice, and to quote Jimmie himself: "It sort of takes the sting out of playing such a deep-dyed villain, when the role serves as an example of what may be avoided by giving the kids of the slums a fairer start in life."

Cagney Condemned Man In 'Angels With Dirty Faces'

Mat 202—30c

Dramatic scene from "Angels With Dirty Faces," starring James Cagney and Pat O'Brien, coming to the Strand Theatre on Friday.

The condemned man, James Cagney, ate a light breakfast of orange juice, toast and coffee. He showed up in the death cell wearing a pair of slacks and a sweat shirt. After he had donned his black shirt and black pants, slit up the ankle, he powdered his face, asked Pat O'Brien who would win the second at Del Mar, told his secretary not to forget to have the car greased, and then went to the electric chair.

One needed a pass to see Mr. Cagney electrocuted for the "murders" of Humphrey Bogart and George Bancroft, both of whom were out playing golf when the switch was thrown. Only one didn't get it from the prison warden, but from a pretty blonde in the Warner Bros. Studio publicity department, for his execution was the climactic scene in "Angels With Dirty Faces," the Warner picture starring Cagney and Pat O'Brien which opens next Friday at the Strand Theatre.

The execution was a lengthy affair. It lasted all one day and part of the next. A moderate crowd saw him "burned." Most of the spectators were members of the camera crew, grips, electricians, stand-by painters and carpenters.

It took all morning to get Cagney out of the death cell into the corridor leading to the execution chamber.

The players took their places. The warden came to the cell, the door opened and the procession formed. The warden led the way. Behind him were Cagney and O'Brien, flanked by a couple of guards. And behind them were some more guards.

Slowly they walked away from the camera, through the steel door and down the dim corridor toward the little door at the far end. And all the prisoners shouted farewell. The door opened, one saw the shadow of the chair on the wall. Then it closed.

"Cut," Director Curtiz said and then shot the scene from another angle. He shot it from several angles, as a matter of fact. He even took Cinematographer Sol Polito and the camera up on a crane and shot it from above. Each time the door opened, one saw the grim shadow of the electric chair on the wall.

Mat 303—45c

PRIEST VS. KILLER—with the lives of these boys as the grim prize. James Cagney is the killer, Pat O'Brien the priest, and the "Dead End" kids are the pawns in this powerful dramatic struggle which provides the theme of "Angels With Dirty Faces," a vital human drama, coming to the Strand Theatre on Friday.

'Angels With Dirty Faces' Brings Cagney And O'Brien To Strand

"Dead End" Kids, Humphrey Bogart And Ann Sheridan Also In Cast of Smash Melodrama—Powerful Story Of Human Conflict In America's Slums

A picture destined to stir and whip cinema-goers with its powerful reality as have few films before is "Angels With Dirty Faces," the Warner Bros. melodrama starring James Cagney and Pat O'Brien, which opens at the Strand Theatre on Friday.

No ordinary filmfare, according to those who have seen previews of the picture, is this gripping story of two boys from the slums, who, through a strange quirk of fate, grow up at opposite ends of the social order to a conclusion as thrilling and human as ever produced for the screen.

The great cast assembled to play the roles in the film show at once the care which went into the production. Besides Cagney and O'Brien, the six "Dead End" kids play dirty-faced angels of the slums as only they can. Humphrey Bogart and George Bancroft, take roles as crooked lawyer and politician, respectively, while Ann Sheridan provides the love interest with more than ordinary appeal.

Scene after scene of "Angels With Dirty Faces" are of the ilk that stamp themselves unforgettably on the mind—and will provide table talk for (name of city) for weeks to come. The climactic scene which shows Cagney walking "the last mile" is probably one of the greatest of all time in motion picture history. The ending itself, which, for obvious reasons, should remain undisclosed, takes its place with such powerhouses as those of "Public Enemy," "I Am a Fugitive," and "They Won't Forget."

James Cagney's role is made-to-order for him. A breezy, tough, cocky ruffian who grows up to be a big-shot gangster is Cagney's forte, and that the role will bring him again to the top spot in male cinema ranks goes without saying.

Pat O'Brien as the soft-spoken yet two-fisted priest, gives an amazing performance, restrained yet powerful enough to balance the strong characterization by Cagney.

The picture was directed by Michael Curtiz, who turned out among other smash hits, "The Adventures of Robin Hood" and "Four Daughters." Curtiz combines the former's smashing action and the latter's humanity to blend them into this film which is due to startle the cinema-going public. John Wexley and Warren Duff wrote the screenplay from story by Rowland Brown.

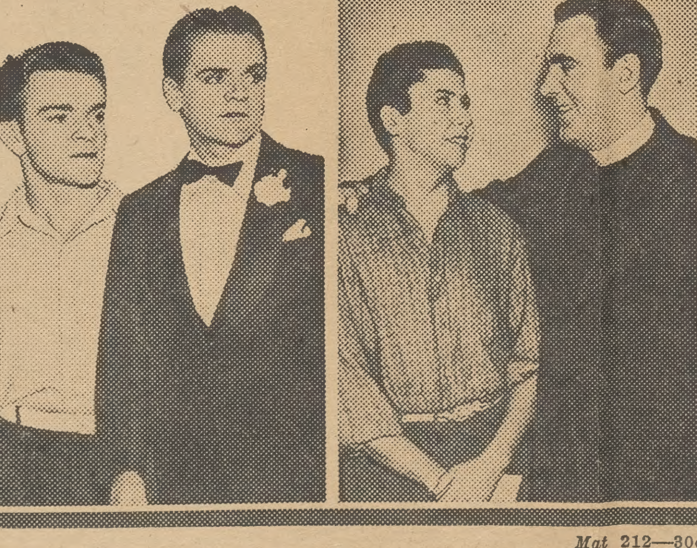
CAGNEY PLAYS TOO ROUGH SAYS O'BRIEN

"Jimmy plays too rough. Or perhaps I should say in more manly vernacular, Cagney can't pull his punches." So testified Pat O'Brien. The two were playing a scene for "Angels With Dirty Faces" the Warner Bros. film coming Friday to the Strand Theatre when O'Brien sustained bruised knees and elbows and a general shaking up.

The two stars were making a sequence in an alleyway between two buildings on a street set. Cagney, who plays a gangster, is supposedly trapped in a furniture warehouse. Scores of policemen are trying to smoke him out with tear gas. O'Brien, who plays a priest, goes in to persuade him to come out. Cagney agrees, then sticks two guns in O'Brien's back and uses him as a shield, and when he reaches the street he knocks O'Brien down and runs for it.

The first time, Cagney didn't push O'Brien hard enough.

Once again the two stars came out and this time Cagney gave O'Brien a terrific shove. O'Brien skidded along the pavement, and is still nursing bruises.



Mat 212—30c

JAMES CAGNEY AND PAT O'BRIEN FIND YOUTHFUL DOUBLES

(Left) Frankie Burke, because of his close resemblance to James Cagney, won himself a job playing the star at sixteen in "Angels With Dirty Faces," coming to the Strand Theatre on Friday. (Right) Pat O'Brien's youthful self is played by William Tracey, dead ringer for the popular Irish star.

JAMES CAGNEY GETS SWIFT RETRIBUTION FOR SCREEN CRIMES

Goes To Chair One Week After He Kills Two In New Film

It took James Cagney a full day and forty-six shots to murder Humphrey Bogart and George Bancroft for the Warner Bros. melodrama, "Angels With Dirty Faces," coming Friday to the Strand Theatre.

The killings took place in the luxurious office and bar sets on Stage Six at the Warner Bros. Studio. Such is the magic of Hollywood, that the very next week Cagney was electrocuted as punishment on Stage One.

Bancroft was the first to die. He was sitting at his desk, trying to get a gun out of a drawer, when Cagney shot him. Bancroft slumped on the desk top, overturning a thermos jug and inkwell.

"That's fine," Director Michael Curtiz said. "We do it again from another angle. This time we shoot him through Buggy's head." He meant he would have the camera looking past Bogart at Bancroft. Before Curtiz was satisfied, Bancroft had been shot fourteen times.

Bogart was much harder to kill. Cagney started shooting at him in the office, winged him, then finished the job in the bar as Bogart reached for a telephone to call the law. The red-headed star's gun spoke thirty-two times before Curtiz was satisfied that Bogart was dead enough.

"That's great," Curtiz announced. "Now we revive the corpses and make some scenes in the gambling room."

So the dead men came back to life and fraternized with their murderer over a roulette table.

Pat O'Brien Wishes Pal Wasn't Such Good Actor

Pat O'Brien, James Cagney's best friend, wishes Jimmie were not such a good actor.

In a scene in "Angels With Dirty Faces," Jimmie, a gangster, uses Pat, a priest, as a shield from the police. When he reaches safety, Jimmie knocks Pat down and runs for it.

First time the scene was shot, Jimmie didn't hit very hard.

"Hit as though you meant it," Pat said.

On the retake, Cagney sent O'Brien skidding along the pavement.

"I was merely following instructions," Jimmie murmured apologetically.

"Don't," said Pat, "believe everything you hear in Hollywood, Cagney."

O'Brien Realizes Lifelong Ambition In Priest Role

Glad To Stop Wise-Cracking And Play Cleric In "Angels With Dirty Faces"

Pat O'Brien in a long and varied acting career has played everything, but never a priest. In "Angels With Dirty Faces," a new Warner Bros. release which stars Jimmy Cagney and O'Brien he gets his long-awaited opportunity.

In a recent letter to the drama editor of the (name of newspaper), the versatile actor said, "At last I've achieved an ambition that I have held ever since I first began to appear before the cameras.

"I've played the part of a priest.

"Fourteen times it has been my job to portray newspaper men of various sorts — but all fast-talking and wise-cracking. Eight times, I think it was, I've been in the uniform of the Army or Navy, generally as an officer.

"I've been an aviator, skipper of an air station, an auctioneer, cops and detectives, and in my preceding picture was manager of a hotcha night-spot, "Garden of the Moon."

"But for this, my thirty-seventh movie, I finally donned the long black cassock and the collar that buttons in the back. I was the spiritual advisor to Jim Cagney and those tough little "Dead End" kids, in "Angels With Dirty Faces."

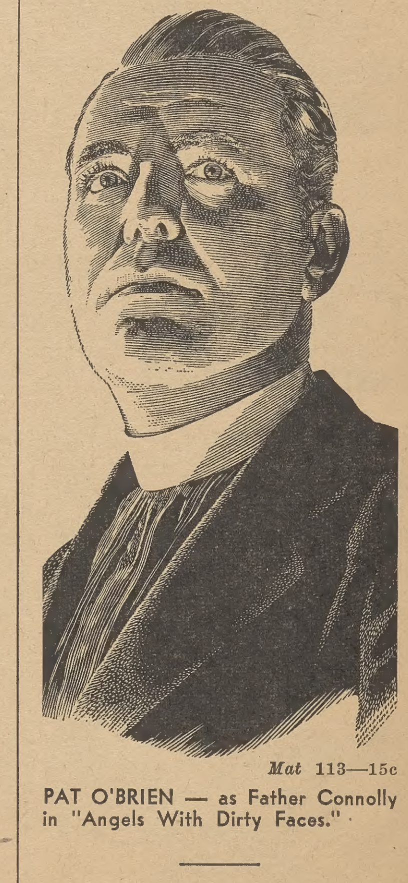
"Several reasons impel me to like playing a priest. One is that my beloved parents, now happily living near me in Hollywood, always wanted me to be a real one. You know how Irish fathers and mothers are in that respect. Mine hoped and prayed that the good fathers at Marquette University would turn me into a priest. But I couldn't see it that way.

"Another reason for liking the role is that priests have been my friends and pals during most of my life. In the most part I've found them to be real, red-blooded he-men with kindness in their hearts and a sock in their fists.

"But perhaps the chief reason why playing a priest pleased me was that it gave me one of those all-too-rare opportunities to get away from that machine-gun speed in reading lines that I seem to be called upon to produce in almost every picture.

"It was necessary in my first part, that of the reporter Hildy Johnson in "The Front Page." But, frankly, I'm getting tired of it. It isn't my normal manner of talking. Maybe I do speak a little bit rapidly off-screen, but certainly not at the rate of 360 words a minute, which some clocker caught me in one day.

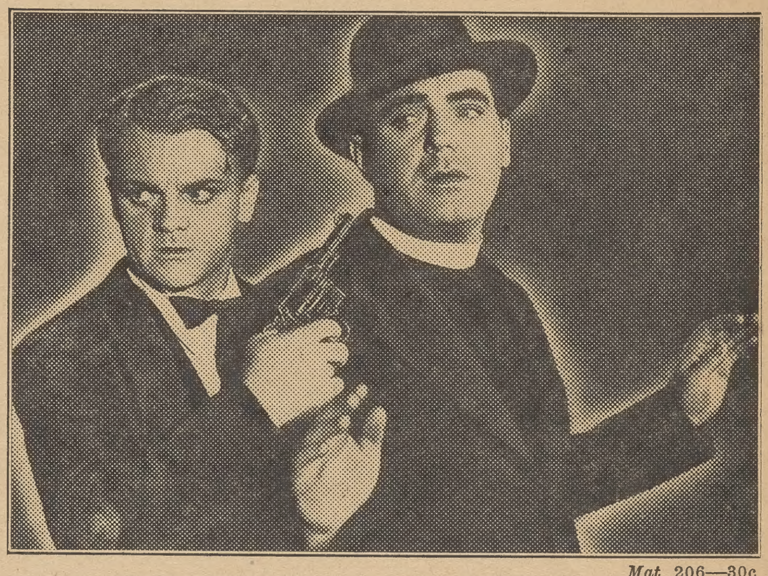
"Here's a final personal reason for liking the normal-talking Father Jerry. I could rehearse my lines at home, with my wife holding script on me. You know, Eloise won't let me recite that fast stuff in front of our little boy Sean, who is just beginning to talk. She's afraid he might grow up to be another fast-talking Pat O'Brien."



Mat 113—15c

PAT O'BRIEN — as Father Connolly in "Angels With Dirty Faces."

Big Gun Battle Staged For 'Angels With Dirty Faces'



Mat 206—30c

Gun-battle scene from "Angels With Dirty Faces," starring James Cagney and Pat O'Brien, coming to the Strand Theatre on Friday.

For a week, James Cagney played hide and seek with the cops. A gun in each hand he ran over roof tops, jumping through skylights, climbing up fire escapes, and hiding behind furniture in a warehouse. The cops weren't idle. A half dozen of them were chasing him, taking pot shots as they tried to end his career of crime.

All the shooting was for Warner Bros.' sensational melodrama, "Angels With Dirty Faces," co-starring Jimmy and Pat O'Brien, which opens at the Strand Theatre in three days.

The gun battle started on Stage Six at the Warner Bros. Studio, when Jimmy shot Humphrey Bogart and George Bancroft. It moved to the roof top set on Stage Sixteen. Then it jumped to the interior of the warehouse on Stage One. There, Pat O'Brien, who plays a priest, entered the picture. There also Director Michael Curtiz introduced quantities of tear gas. And finally, it moved to the studio's back lot where the scenes outside the embattled warehouse were taken.

The fights on Stages Six and Sixteen were preliminary skirmishes. It was the battle on Stage One that turned out to be exciting. Not so many people were killed but there was more shooting, more smoke and more running around.

Curtiz beamed the morning he walked on to Stage One with his company. "We can shoot up from the floor here," he announced. "We can get right under Jimmy when he comes down through the skylight."

Jimmy rehearsed the scene to Curtiz's satisfaction. He dropped through the skylight and ran up the stairs.

"Now take it," Curtiz said. And he did. As Cagney ran upstairs the powder man set off dynamite caps he had hidden in the steps to give the effect of bullets buzzing around him like humming birds. Jimmy hadn't expected this and he shot up the stairs. That was what Curtiz wanted.

And when the scene was finished, Curtiz rubbed his hands in satisfaction.

Features — Readers — Shorts

WOMAN'S PAGE

Fashion, Beauty And Home-Making

Red-Headed Ann Sheridan Gets Her Big Film Chance

Feminine Lead In "Angels With Dirty Faces" Gives Beauteous Texan Opportunity to Show Her Exceptional Dramatic Ability

Ann Sheridan, the husky voiced prairie fire from Texas, has long been considered photogenic at the Warner Bros. Studio. Whenever a pretty face and figure was needed for motion or still pictures, Miss Sheridan was it. But seldom was she given an acting job that she could get her teeth into.

Recently, however, good news for the Sheridan fans came from the Warner plant out Burbank way. Miss Sheridan, it seemed, had been discovered. After three years of plugging along in westerns, bit parts and the like, she had been given a chance to show she has more than a lovely face, a lovelier body and the shapeliest pair of legs in Hollywood. She was given the feminine lead opposite Jimmy Cagney and Pat O'Brien in "Angels With Dirty Faces," the powerful underworld melodrama coming to the Strand Theatre next Friday.

"It's my best part to date," Miss Sheridan said happilly. "It gives me a chance to prove I've learned something since I left Texas and a school-teacher's future to come to Hollywood."

Miss Sheridan undoubtedly would have made a great many young people happy if she had gone on with her plan to teach school. With her behind the desk, Denton, Texas, her home town, would have had no need for a truant officer. It would have been one way to reduce illiteracy. For she is as appealing and seductive as any screen redhead in history, not excluding the famous "It" girl, Clara Bow.

Orry-Kelly, the studio stylist, accentuated this appeal with the clothes he designed for Miss Sheridan in "Angels With Dirty Faces." Since Kay Francis decided to desert the screen for life as a countess, Mr. Kelly has been looking around for someone to take her place as his prize clothes-wearer. Miss Sheridan, he feels fills the bill.

This sudden and merited interest on the part of her employers, makes Miss Sheridan news. Hollywood correspondents, who have used pictures of Miss Sheridan in bathing suits to decorate the pages of their papers, are beginning to realize that she is more than a beautiful, good-natured girl with a quick wit, a happy laugh and a love for Spanish songs and enchiladas. They are finding out that she is a personality.

Mat 204—30c

ANN SHERIDAN has her most dramatic role in "Angels With Dirty Faces" in which she plays the feminine lead. It comes to the Strand Theatre on Friday.

Suddenly having the spotlight thrown on her, hasn't affected Miss Sheridan one bit. Her hats still fit her. She eats in the commissary with the extras and bit players and the hairdressers and grips, instead of in the Green Room with the other stars. She hasn't learned to say "no" when asked by still men to pose for special art. She doesn't throw tantrums on the set. She's the same friendly, happy-go-lucky girl who came to Hollywood five years ago with twenty-nine other winners of a "search for beauty" contest.

Though Miss Sheridan came to Hollywood as a beauty-contest winner she doesn't feel that this fact has anything to do with her screen career.

"It was a handicap," she says. "It was something I had to live down. It took me four years to do it, but I finally did."

Bend and Bend — For Beauty

Exercise Is Only Way To Achieve Slim Waistline Says Ann Sheridan

"Watch that waistline" is a favorite catchphrase among Hollywood femininity. Being smart girls, the stars realize that the midriff section is where their most potent enemy — overweight—is liable to gain its first advantage. And that a slim supple waistline is the hallmark of a beautiful and youthful figure. Lovely Ann Sheridan, red-headed leading lady of "Angels With Dirty Faces," coming to the Strand Theatre on Friday, and the possessor of one of the screen's lovelier figures, is vociferous in her praise of bending exercises as the basis for all figure beauty.

Quoting Ann, who says: "Every woman is as young as her waistline, and every sensible woman knows that it's worth time and effort to keep young. Personally, I consider the fifteen minutes I spend doing bending exercises each morning as the most worthwhile investment of time that I could make."

Here are some of Ann's pet exercises: (1) Do the deep knee bend, with arms raised horizontally, then slowly pivot body first to one side, then to the other, from the waist up. (2) Bend and touch the toes, keeping the knees straight. With each bend, try to increase the reach, so that you finish with palms touching the floor. (3) Stand with feet planted firmly about ten inches apart. Then, bending first to one side, then the other, attempt to touch the floor with the tips of the fingers. (4) Remaining in the same position, raise arms straight to shoulder height in front of you, and keeping the lower part of the body rigid, twist upper part of body and arms slowly from right to left. (5) Lying flat on the back, lock hands just above the breast, then attempt to touch right elbow with left knee, left elbow with right knee.

While these exercises will help to keep those unkindly bulges from the midriff, you can add to their effectiveness by using every opportunity during the day to bend and stretch. Every time you see a thread on the floor, for instance, make it a point to bend over and pick it up, keeping your knees straight as you do it. If you're a home girl, you can find innumerable opportunities to supplement your morning exercises. And just think how much more exciting housework can become when you remember that with every bend and stretch, you're insuring yourself against a middle-aged figure. The point here is to bring as many muscles as possible into play when you're doing your routine housework. For instance, when you're putting your dishes back into the cupboard, take each dish in both hands and s-t-r-e-t-c-h up to that top shelf with it.

Ann has an encouraging word for the girls who spend the day at their typewriters, too. "Make it a point to drop your eraser at least twenty times during the working day. It won't make a clatter, and you can bend unobtrusively and pick it up. You can also appoint yourself a committee of one to keep the office floor free of scraps of paper. You'll endear yourself to your boss, and at the same time be doing your figure a good turn—or should I say bend?"

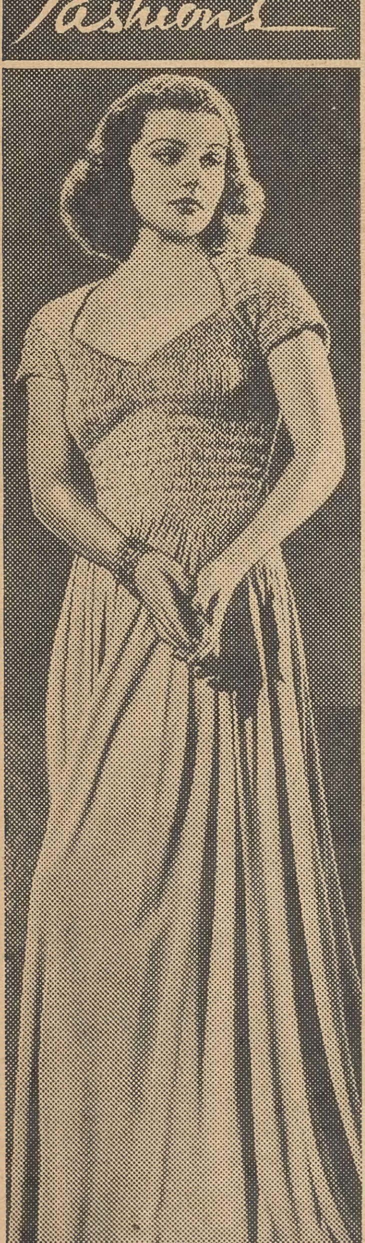
Ann Can't Wear Colors She Likes

Ann Sheridan, who speaks Spanish like a native and is making a study of the music and art of Mexico, is disconsolate because she can't wear the bright, pure colors preferred by the Mexican peons. It's all due to her brilliant red hair, which the studio has forbidden her to dye black as per her request.

Ann's latest Warner Bros. picture is "Angels With Dirty Faces," at the Strand Theatre. She has the feminine lead opposite James Cagney, who is costarred with Pat O'Brien.

Film Fashions

By ANNETTE BAKER



Mat 110—15c

SHIRRED BODICE woven with lastex threads makes Ann Sheridan's super-dirndl a standout in the glamour field. Fashioned of heavy pale violet-colored crepe, it depends upon the snugly fitted shirred top and the deep folds of the skirt for its decorative effects. The low front decolletage is a clever compromise between the square and v-neckline. Ann will be seen at the Strand Friday in "Angels With Dirty Faces."

It's The Style In Hollywood

The non-knitters of Hollywood have taken up Indian beadwork and a new style is off to a flying start.

Ann Sheridan began it all while marking time between shots of "Angels With Dirty Faces." She completed a wide belt of black and white beads showing an irregular angle motif. Now she's working on a hat-band in shades of wine which she'll put on a black felt vagabond.

Jane Wyman has designed distinctive cuffs of bright Indian beading for the short sleeves of a black wool jersey frock. The design of the cuffs will be developed in the real Indian symbols of a tribe which once roamed the prairie near Jane's home town of St. Joseph, Missouri.

Hollywood ladies, with ears attuned to fashion, have music wherever they go. Ann Sheridan, lovely red-head who has the feminine lead in "Angels With Dirty Faces," enjoys harmony when she sallies forth in a black sheer wool dinner dress equipped with tiny silver bells no larger than a match head. The little bells, along with other bits of gleam and glitter, are embroidered on the semi-fitted bodice fashioned with dolman sleeves and high neckline.

Anita Louise rings three little bells when she opens her compact. They are attached to one corner of a square silver vanity.

Four miniature glass Chinese wind chimes suspended from a bracelet provide Janet Shaw with pleasant melody throughout the day and evening.

Coiffures Going Up!

Mat 108—15c

Smart girls are learning to let their hair down in the morning and put it up at night, according to Ann Sheridan, charming young starlet, who is currently featured in "Angels With Dirty Faces." This reversal of an old, established policy is advocated by Miss Sheridan from her own experience and observation.

Says Ann: "The long bob, with softly curled ends is still the most becoming and wearable fashion during daylight hours, when a girl is more or less active. And it certainly is more appropriate with the tweeds, sweaters, and shirtwaist dresses which we all prefer for day.

"For evening wear, the hair should go up. There are many adaptations of the "upswept," enough so that everyone can find a style that is really flattering to her. But all the charm of the new coiffures is lost when loose ends start to straggle down the back of the neck. To help you over this hurdle, there are dozens of new types of hair pins and combs. And nets, especially colored ones to match your gowns, are having a strong comeback this season."

Simple Suppers Make For Easy, Gracious Party

Ann Sheridan Gives Easy-to-Make Menu For Impromptu Meal

Maybe it's because Ann Sheridan hails from the wide-open spaces of Texas, or maybe it's just her own sunny good nature, that makes hospitality come so easy to her. Whatever it is, the charming and effervescent young actress, whose latest picture is "Angels With Dirty Faces" coming to the Strand, is a tremendously popular hostess out Hollywood way.

Speaking for herself, Ann says: "I like having my friends feel that they can drop in at my house and be welcome at any time. And just so they won't catch me 'without a thing in the house,' I keep a few simple menus in the back of my mind — menus that are for the most part based on the staples that are always on my canned goods shelf. Here for instance is a favorite Sunday night "snack" at our house. It takes about twenty minutes to make, and can be served any time between five-thirty and midnight.

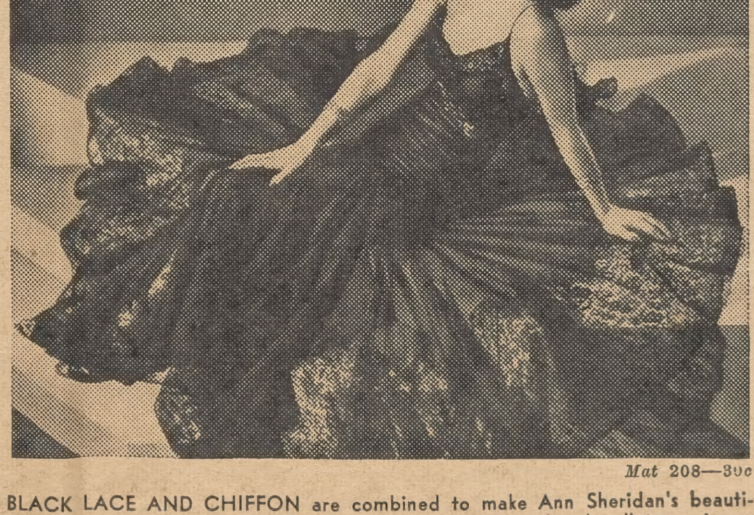
Two-Tone Cocktail
Individual Pots of Oven-Baked Beans
Cheese Cornucopias
Brown Bread Sandwiches
Fruit Medley
Marshmallow Puffs **Coffee**

"The two-tone cocktail is simple enough, equal parts of chilled tomato juice and sauerkraut juice. The baked beans are straight out of a can, but I give them a higher social status by adding a teaspoonful of molasses and heating them in the oven in small individual crocks, topped with crossed strips of bacon. For the cheese cornucopias, I flatten out pieces of canned dried beef, spread each one with a mixture of roquefort cheese and finely chopped parsley, roll them into cornucopias and fasten them with toothpicks. For the sandwiches, canned brown bread, sliced thick, buttered, sprinkled with chopped hard-boiled egg yoke and served open face. For Fruit Medley, I use whole canned fruits, as many varieties as I happen to have on hand, usually apricots, plums, pears, cherries, pineapples and peaches, well chilled. Piled into a large bowl, they are a delicious dish to look at as well as to eat, and what could be easier? The marshmallow puffs are tempting little morsels, which I make in five minutes flat on a hot oven. Just put a marshmallow on a small, round, unsalted cracker, multiply that by the number you think your guests can do away with, and pop them into the oven on a baking sheet. It'll take five minutes to turn them into veritable little puff balls."

Take A Boudoir Tip

Boudoir tips are a hobby of pretty Ann Sheridan. Ann, the red-headed leading lady of "Angels With Dirty Faces" now showing at the Strand, makes a point of garnering new and dainty ideas from her many girl friends in and about Hollywood. Here are just a few of the many she has picked up and put into use. A dash of eau de cologne in the water she uses to wash hose and undies keeps them nicely scented until the next washing. Pastel colored net turbans to match her nighties solve the problem of keeping her curls unmussed without any sacrifice of beauty. A big bottle of hand lotion with a "shaker" top has a permanent place on the bathroom shelf.

A Charmed Circle

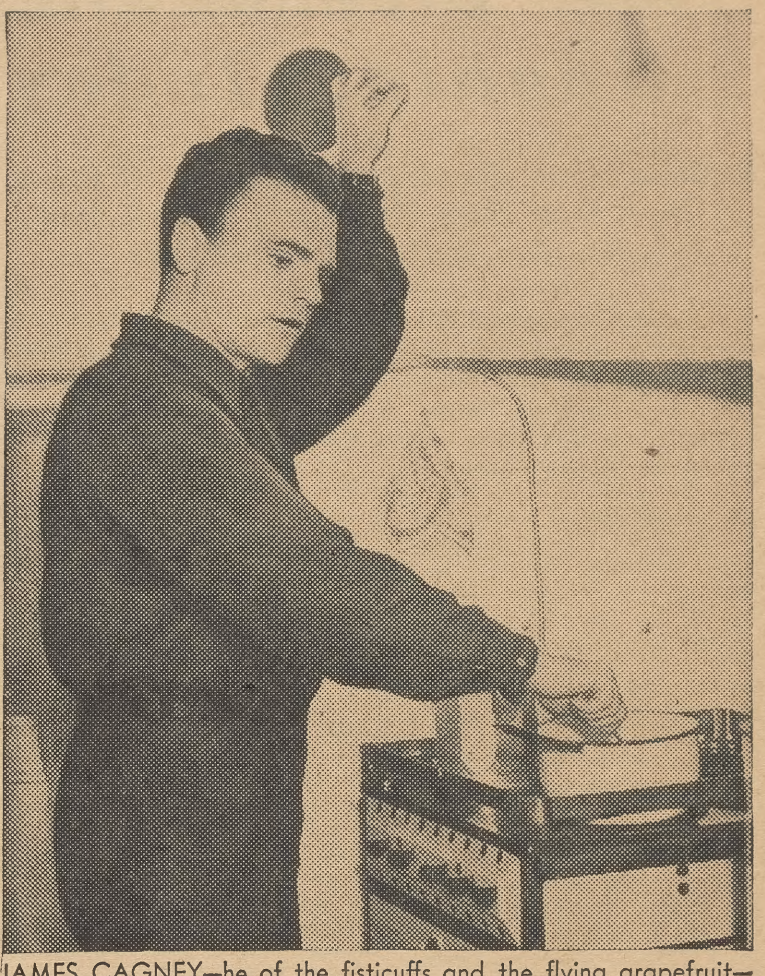


Mat 208—30c

BLACK LACE AND CHIFFON are combined to make Ann Sheridan's beautifully fragile evening frock. The lace, used to outline the decolletage, is repeated at the waistline, and in a deep band at the hem of the full circular skirt. Ann's newest picture is "Angels With Dirty Faces."

ON COOK'S NIGHT OUT

With JAMES CAGNEY
Star of
"Angels With Dirty Faces"



JAMES CAGNEY—he of the fisticuffs and the flying grapefruit—can be quite domestic when the idea strikes him. When he and 'Bill'—Mrs. Cagney to you—put out from their summer home on Martha's Vineyard for a cruise on their good ship 'Martha', he has been known to assign himself to 'kitchen police' and to retire to the galley to prepare, with ominous gravity, what is known to his pals as his *pièce de résistance*. Here's how he does it:

JIM'S IRISH STEW

- 2 pounds lamb suitable for stewing
- 8 medium-sized potatoes
- 6 small onions
- 1 small carrot

Cut the meat into convenient size for serving. Remove some of the fat and put into a saucepan with the water which should be almost at boiling point. Add the onions peeled and cut into thin slices, also the carrot scraped and sliced. Cook very gently—the water should only simmer, for hard boiling would toughen the meat—and at the end of an hour add the potatoes, peeled and cut in thick pieces. Season to taste with salt and pepper and continue to cook till the potatoes are tender. Serve altogether on one dish.

(Mat 201—30c)

Whole State of Texas Is Ann Sheridan Fan Club

Lone Star State Follows Film Career Of Favorite Daughter With Keen Interest

Visitors in Hollywood from Texas usually want to do three things.

They want to get inside of a motion picture studio to see how pictures are made.

They want to walk down Hollywood Boulevard hoping that they will meet Charlie Chaplin or Bette Davis or John Barrymore or other equally famous movie people there.

They want to see Clara Lou.

The whole state of Texas seems to have had a hand in sending Ann Sheridan to Hollywood. Ann used to be Clara Lou Sheridan when she was attending the North Texas State Teachers' College and made a last minute entry in Paramount's "Search for Beauty" contest, sponsored by two daily papers in Dallas.

Ann had little intention of teaching school but even fewer plans for a Hollywood career when friends and family in Dallas persuaded her to take a photograph of herself down to the contest headquarters.

John Rosenfield, Jr., drama editor of the Dallas News, to whom Ann — then Clara Lou — presented her application, says that the "search for beauty" was over, as far as he was concerned, when she walked into the office.

Even so it was a long time before Hollywood "did right by" Clara Lou, in the opinion of several million Texas people.

First of all she was renamed, a favorite habit in Hollywood, but at her own insistence she was allowed to keep the Sheridan half of her name.

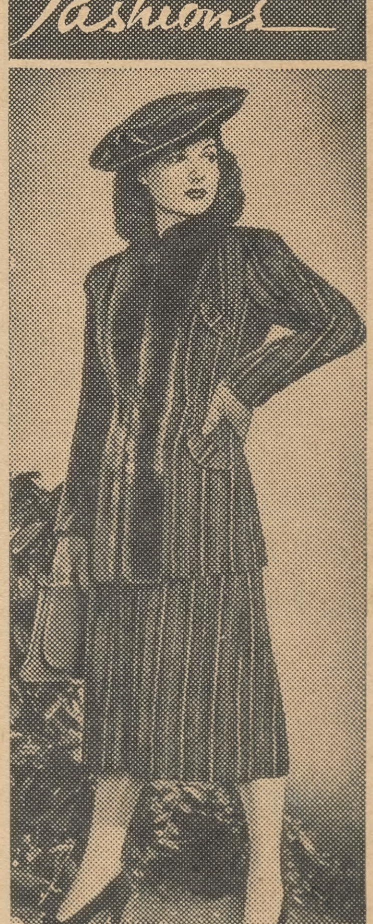
So Clara Lou became Ann Sheridan and her friends in Texas watched eagerly for her pictures. They sat through "Come on Marines," "Murder at the Vanities," and "Behold My Wife," without seeing very much of their favorite red head.

After some unhappy months of free lancing she accepted an offered contract to make pictures at Warner Bros. She still, however, played supporting roles in important pictures and leading roles in those of less importance. She got a better break in the picture "Alcatraz Island."

Then her producers suddenly seemed to get the Texas viewpoint. It was announced that Ann would be groomed for stardom and the first step in this process was to give her one of three equal leading roles in "Broadway Musketeers," and then name her leading lady opposite James Cagney in "Angels With Dirty Faces," the powerful melodrama now playing at the Strand Theatre.

Film Fashions

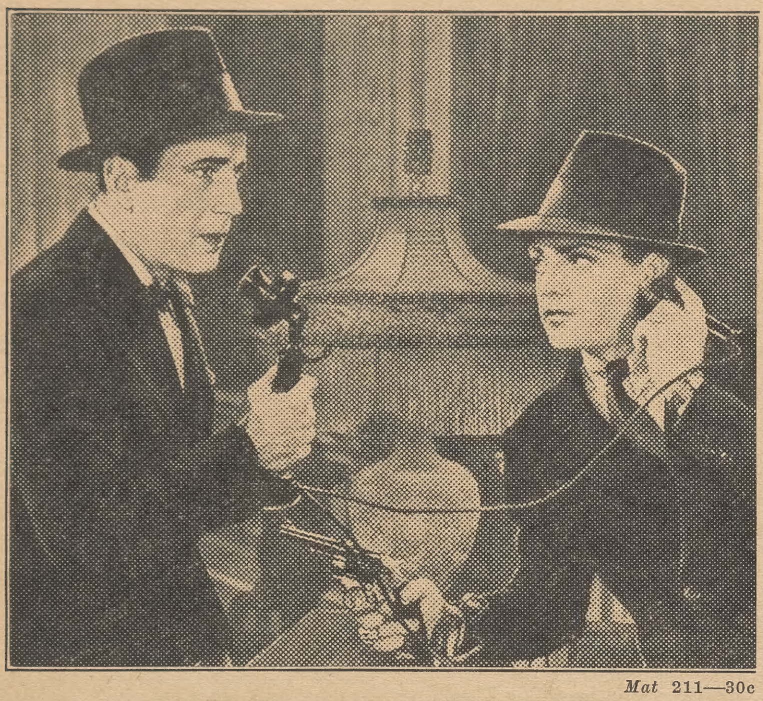
By ANNETTE BAKER



Mat 111—15c

SHEARED BEAVER one of the season's fur pets, is used with striking effect to outline the front closing of Ann Sheridan's collarless striped afternoon suit. Semi-circular flap pockets set on the bias are another high style feature. Ann complements the fur with a brown breton sailor and brown antelope pumps. "Angels With Dirty Faces" is her newest picture.

Features — Readers — Shorts ADVANCE PUBLICITY ON CAST AND PRODUCTION



Mat 211—30c

"NOW TALK, DOUBLE-CROSSER," commands Jimmy Cagney, holding a menacing revolver in Humphrey Bogart's ribs. The scene is from "Angels With Dirty Faces," the Warner Bros. drama coming soon to the Strand Theatre.

Warner Bros. Art Director Duplicates Tenement Dist.

Robert Haas Solves A Housing Problem For Filming Of "Angels With Dirty Faces"

Driving along a road back of the Warner Bros. Studio last August, one saw underwear, sheets, pillow cases, dish towels, overalls and shorts hanging against the sky line.

It looked as if someone in the studio was taking in washing, but the clothes were really props for "Angels With Dirty Faces," Warner Bros. powerful gangster film co-starring James Cagney and Pat O'Brien which opens tomorrow at the Strand Theatre. The clothes line looked down on the New York tenement street Art Director Robert Haas had built for the film.

This was Haas' first tenement in a good many years. He is best known for his ultra-modern dwellings, his country estates and his mountain cabins. But he's as good a tenement builder as any art director in town when he sets his mind to it.

Haas took a street set, remodeled the buildings, put up some more, brought in push carts and vegetable stands, scattered lettuce leaves and orange peels and cabbage leaves on the pavements and hung laundry and mattresses from fire escapes. In a week he had created as dismal a tenement district as can be found.

Tenements present a peculiar problem to art directors. They must look old and dirty without being old and dirty. They must give the impression of having been lived in by an endless procession of big and careless families, families who throw garbage into the streets.

If art directors could use dirty clothing, old lumber, and real garbage, it would be simple enough. But studios are sanitary places. Studio heads don't expect their actors and actresses to work in filth. So the art director must make new lumber look old, clean clothing look dirty, and sanitary streets look unsanitary.

Lettuce and cabbage leaves make the best and most sanitary film garbage. When the "Angels With Dirty Faces" tenement street was being used, fresh lettuce and cabbage leaves, bits of newspaper and the like were scattered on the pavements in the morning, but they were swept up at night.

All the clothing seen hanging from the buildings was clean. So were the blankets and mattresses. But they had been sprayed with chemicals to make them seem old and not too clean.

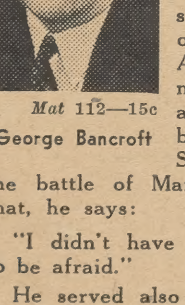
One of the tricks of building a tenement is to overcrowd the streets with push carts and vegetable stands, according to Haas. He had hundreds of them in his "Angels With Dirty Faces" tenement district — carts loaded with china, books, tin ware, clothing, food. He feels that the more cluttered up the place seems the better the tenement district is.

Discounts Heroic Feats Of His Youth

The only truly brave men are those who perform heroic feats while laboring under great fear.

George Bancroft advanced this thought one day during the filming of "Angels With Dirty Faces," the Warner Bros. melodrama opening tomorrow at the Strand Theatre, in which he plays an important role in support of the starring team, James Cagney and Pat O'Brien.

"It's easy for a nerveless man to be brave," he said. "The medals should go to the man who must fight overpowering fear as well as the actual danger confronting him."



Mat 112—15c

George Bancroft

Bancroft has seen many men of both types. As a young man he fought as a gunner aboard the U. S. S. Baltimore in the battle of Manila Bay. Of that, he says:

"I didn't have sense enough to be afraid."

He served also in the Boxer Rebellion. He was decorated and appointed to Annapolis for his feat in diving to ascertain the amount of damage done to the hull of the U.S.S. Oregon when it struck a submerged rock off Chefoe lighthouse near Peking in 1900. Of that he speaks lightly.

"But," he concluded with a smile, "if I did the same thing today, I'd probably deserve two or three medals, because I have more sense now — or at least I think I have."

Noted Priest Visits Set Of New Melodrama

Father Dudley, Superior of the Catholic Mission Society, famous author and lecturer, who was on a world lecture tour, visited the Warner Bros. Studio one day last summer as a guest of Father J. J. Devlin, technical adviser on "Angels With Dirty Faces," the Warner melodrama coming to the Strand Theatre.

The priest spent some time on the "Angels With Dirty Faces" set and was photographed with Pat O'Brien (who plays a priest in the picture) and James Cagney, the stars.

Cagney and O'Brien Give Away The Gag

Marie Wilson pulled a characteristic stunt at the Warner Bros. Studio one day. She conspired with a messenger boy-guide to take her through the studio with a party of guests. She sat in the reception room with them, then was taken on into the studio and toured one set without being recognized.

On the next, that of "Angels With Dirty Faces," which opens Friday at the Strand Theatre, Pat O'Brien and James Cagney spoiled the gag by greeting the "Boy Meets Girl" girl affectionately. They asked why she'd embarked on such a tour.

"To learn what people say about actors," was Marie's reply.

And He Meant It!

Director Michael Curtiz, who was worrying about a couple of excess pounds around his waistline, informed Jimmy Cagney on the "Angels With Dirty Faces" set that "everything I eat goes to my stomach." The picture comes to the Strand Friday.

Thousands Gambled, But Prop Man Keeps Eye On Studio's Chips

Big Gambling Scene In "Angels With Dirty Faces" Big Worry To Technicians

There was a good deal of gambling going on one day recently on the Warner Bros. set for "Angels With Dirty Faces" and the local authorities did nothing about it.

Scores of well-dressed men and women were risking thousands of dollars on the turn of a card, the roll of the dice and the spin of a wheel.

Yet no cops battered in the doors of the luxurious gambling hall to arrest and carry the proprietors and patrons off to the can. Nor did any cops smash the roulette wheels, dice tables and chuck-a-luck layouts.

The reason the law ignored this open disregard for city ordinances was that the gamblers weren't playing for keeps. At the end of the day they gave their "play" money, and their chips back and went home. It was all for a scene in Warner Bros.' sensational gangster picture "Angels With Dirty Faces," which is coming Friday to the Strand Theatre.

James Cagney, Humphrey Bogart and George Bancroft were the proprietors of the Warner Bros. casino. But they didn't get the chips and money back from the patrons. Limey Plews, the property man, did. He kept his eye on the players to see that they didn't sneak off with studio property.

Art Director Robert Haas built the casino. He was very proud of it because he had the equipment made to order. The roulette tables, save for the conventional wheel and board, were like no others ever built. The crap tables had curved legs and so did the poker and black jack tables. The chuck-a-luck cage, however, was standard.

The casino stood on Stage Six. You walked smack into it through the big double doors. One minute you were in a barn-like structure. The next you were knee deep in carpets, with crystal chandeliers dripping down on you and people in evening dress all over the place. Croupiers were telling the folks to make their bets. Dice were rattling in the cages. Thin-faced men with black hair were dealing cards. And looking down on the whole proceedings from the big camera crane was Director Michael Curtiz.

"More excitement," Curtiz commanded. "More smoke. Look like you are winning money."

The gamblers, dress extras who get $16.50 a day and furnish their own tuxedos and evening gowns, tried it again and this time Curtiz was satisfied. He and Cinematographer Sol Polito came down to earth, the camera was taken off and put on a dolly and Assistant Director Sherry Shourds called for Ann Sheridan and Cagney to do a close-up scene.

While the new lighting set-up was being made, some of the extras, who had been wagering thousands of bucks a throw, shot craps for pennies.

MM, WOULD YOU LIKE TO TAKE A WALK?

James Cagney, And Ann Sheridan Stroll All Day For Movie Scene

Many a girl would look with pleasure on the prospect of a stroll with James Cagney but beauteous Ann Sheridan took a walk with him and called it work.

Ann's pronouncement was not without justification. The walk was for a sequence in Warner Bros.' "Angels With Dirty Faces," opening Friday at the Strand Theatre, in which she plays the only feminine role and Cagney and Pat O'Brien are starred.

Mat 101—15c

ANN SHERIDAN-JAMES CAGNEY in "Angels With Dirty Faces."

She started walking with Cagney at 7:30 one evening and finished the stroll at 3:30 a.m., having traversed a total of eight miles. On the screen the walk was but two blocks and constituted, as a matter of fact, the longest "dolly," or moving camera, shot on record.

The scene was filmed at night because it was night time in the story. Down a darkened tenement street, with its eerie shadows and lurking dangers, Ann and Cagney walked. For two blocks, while Ann said, in effect, "Don't look now, but I think we're being followed." Then an about-face to do it over again, and again, and again, until the scene was filmed.

By actual computation Ann and Jimmy walked eight miles before Director Michael Curtiz was satisfied and Jimmy was able to get rid of Ann without letting her know he knew they were being followed and then he would take care of things in his own way.

"Much as I like walking," Ann says, "I did not take a walk for the next few days."

Cat Gives Reprieve

Shooting of the death cell sequence of the Warner Bros. melodrama "Angels With Dirty Faces," which comes to the Strand Theatre next Friday, was held up momentarily one morning by a cat. During the night the cat had seven kittens under the electric chair. The family had to be moved before James Cagney could be "electrocuted" for the smashing climax of the picture.

Clothes Make The Man, Bogart Learns

Clothes do make the man — in the movies — Humphrey Bogart has discovered.

Just to get away from the inevitable snap-brimmed hat of the film gangster, he wore a derby in a scene for Warner Bros.' sensational melodrama, "Angels With Dirty Faces," which opens next Friday at the Strand Theatre.

Knowing that gangsters, like people in other walks of life, show a variety of taste in their wardrobe, he felt he was being authentic in wearing the hard crowned headpiece. Director Michael Curtiz thought it was a good idea, too.

After the rushes of that scene were run off, however, Bogart received a memo from the higher powers that be. He was ordered to go back to the snap-brimmed felt and to stick to it.

It was explained that while Bogart was entirely correct in wearing a derby, the public would not believe his characterization! Through long custom and practice the films definitely had established gangsters as men who wore only snap-brimmed hats. In fact, in motion pictures derbies are generally worn only by comedy characters.

"People forget the baby-faced killers among the gangsters," says Bogart. "They think of a gangster only as a leering, hard-faced individual. And I suppose I should be glad, because it would be pretty difficult to make a baby face out of the features nature gave me."

Coming In 2 Days

"Angels With Dirty Faces," which presents the famous team of James Cagney and Pat O'Brien as co-stars, will open at the Strand in just two more days. The powerful tale of the seamy side of life in a big city was directed by Michael Curtiz. Featured in the cast are the six "Dead End" kids, Humphrey Bogart, George Bancroft and Ann Sheridan.

HUMPHREY BOGART FORCED BY FANS TO 'LIFE' OF CRIME

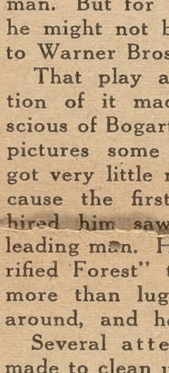
Patrons Prefer Tough Roles For Warner Bros. Star

The visitor to the set of Warner Bros.' "Angels With Dirty Faces," which opens next Friday at the Strand Theatre, shook her head.

"I remember when he was a nice boy in white flannels who always came in with a tennis racket in his hand," she said.

She was talking about Humphrey Bogart. At the moment, Bogart was being shot to death by James Cagney for his misdeeds.

The visitor wasn't the only person who has been amazed by the things Bogart is doing these days. New Yorkers, who used to see him in plays like "Cradle Snatchers," remember him best as the spirited juvenile who was always rushing in and suggesting a set of tennis or a spin around the lake or a session in the moon-drenched garden.



Mat 106—15c

Humphrey Bogart

Which brings us around to our point that one play or one picture can change the course of an actor's career. "Petrified Forest" did it for Bogart. Before he played the brooding, inarticulate Duke Mantee in the Sherwood play he was typed by play producers as an acceptable leading man. But for "Petrified Forest" he might not be under contract to Warner Bros.

That play and the picturization of it made the fans conscious of Bogart. He had been in pictures some time before but got very little notice. That's because the first company that hired him saw him only as a leading man. He proved in "Petrified Forest" that he could do more than lug a tennis racket around, and he became a star.

Several attempts have been made to clean up Bogart's screen character. He has been a good guy in several pictures but the fans haven't like him so well. They go for him when he's sinister, so he will probably be sinister for the rest of his screen life.

Bogart isn't, of course, the only actor whose career has been influenced by one part. Until he appeared in "Public Enemy," James Cagney tried various types of parts with moderate success. That gangster part showed the fans what a tough guy he could be and that's what he's been doing most of the time since. He changed his screen character for "Boy Meets Girl"— a thing he wants to do occasionally — but he's very hard again in "Angels With Dirty Faces."

"Keeping Fit" Creed Of George Bancroft

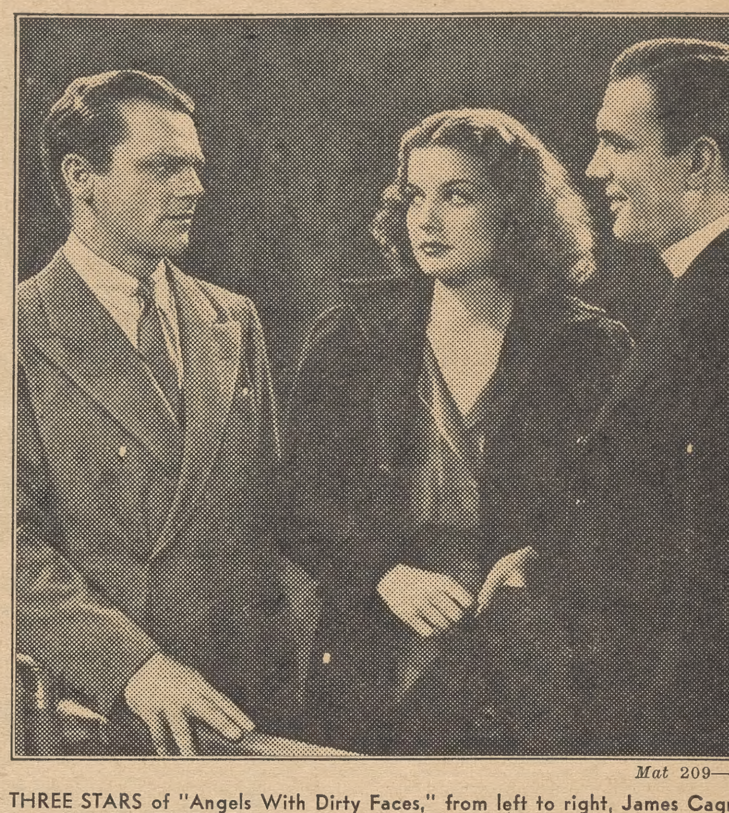
Veteran of many years in motion pictures and of a life of stirring adventure since his early teens, George Bancroft is Hollywood's foremost exponent of the keeping fit creed.

During the filming of Warner Bros.' "Angels With Dirty Faces," coming soon to the Strand Theatre with James Cagney and Pat O'Brien as its stars, Bancroft, who also played an important role, revealed his health habits and the advantage of following them. For today the robust Bancroft is little changed from the day he won his first great film success in "The Pony Express" and "Underworld."

For years he has followed a rigid daily routine of athletic activity with Jim Davies, his trainer. Besides doing road work, he boxes daily, swims, hikes, plays tennis and engages in other athletic pursuits.

As a result the six-foot-two-and-one-half-inch tall Bancroft is a man of brawn and muscle today. His brown hair is slightly grayed but his blue eyes are clear as ever and there isn't an ounce of fat in his 195 pounds.

Always keenly interested in athletics, he enlisted as an apprentice boy in the Navy when many of the ships were still of wood and the men were made of iron. It was a hard life for a boy but it built the physique he is still jealously preserving.



Mat 209—30c

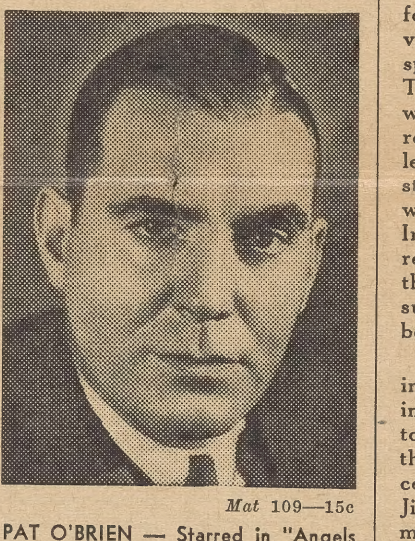
THREE STARS of "Angels With Dirty Faces," from left to right, James Cagney, Ann Sheridan and Pat O'Brien. The human drama of life in the slums which is scheduled to open at the Strand Theatre on Friday.

Family Man Pat O'Brien Stays Close To Fireside

Star Of "Angels With Dirty Faces" Eschews The Gay Life For Wife, Two Children

His home is a heaven-on-earth to Pat O'Brien, the popular Irish movie star. He can't get there quickly enough when he's through with a day's work at the studio. It is with real reluctance that he leaves it on the occasions when he has to.

The low, rambling, one-story Spanish-type house in fashionable Brentwood Heights — a community midway between Hollywood and the beach city of Santa Monica — holds the three persons that are dearest to the black-haired, blue-eyed actor. These are his lovely brunette wife, Eloise Taylor O'Brien, and their youngsters, Mavourneen, just beyond four, and Patrick Sean, just entering his third year.



Mat 109—15c

PAT O'BRIEN — Starred in "Angels With Dirty Faces."

Behind the house is a good-sized, eliptically-shaped swimming pool. This is Pat's first objective after he has been welcomed home by the kisses of his family. Little Mavourneen already is a splendid swimmer; little Sean (Shon is the pronunciation, Gaelic for John) is being taught. The whole O'Brien family goes in the water together. Likewise, maybe, a pal or two whom Pat has brought home for dinner.

There's a concrete handball court at one side of the house. Here the actor gets his exercise. He's a first-class player. Within the house, at one end, is a playroom. It contains an old-fashioned bar, presided over by Young Black Joe, the man-of-all-work. Everyone who steps up to this is made to carve his initials in the wood. There are hundreds of these.

Boxing-gloves of champions, footballs used in Marquette University triumphs, all sorts of sports relics drape the walls. There's a big phonograph, on which Pat loves to play Irish records. He has the largest collection in America and is constantly getting new ones. Likewise he has a fine library of Irish literature. With music and reading he occupies himself when there's no company — though such times are rare, the O'Briens being gregarious folk.

The Spencer Tracys will drop in of an evening, Spencer being Pat's close pal and fellow townsman from Milwaukee. Or the Jimmy Cagneys. (Pat recently finished co-starring with Jim in Warner Bros.' powerful melodrama "Angels With Dirty Faces," which opens next Friday at the Strand Theatre.) Or the Frank McHughs or the Allen Jenkinses. These men are all comrades since their struggling stage days. The friendship bond between them is firm and lasting.

There'll be singing and dancing, cards and conversation, a bit of good cheer (never too much) — altogether, a homey, heart-warming get-together.

Or perhaps Pat's parents will journey out from the Hollywood home which he bought them, and have a quiet family dinner and chat-fest. It's a very happy home life that this actor enjoys, and he knows and appreciates it.

"I'm a lucky mugg," he'll tell you. "And I'm a thankful mugg!"

Cagney Buys Island But Not To Live On

Almost everyone has had dreams of owning an island. James Cagney, star of Warner Bros.' "Angels With Dirty Faces," coming soon to the Strand Theatre, is no exception.

But, unlike most of us, Cagney realized his dream, for last summer he bought a two-acre island in Newport Bay, on the coast near Hollywood.

There are six houses on the island — one big one and five bungalows. Cagney doesn't plan to live in any of the houses. He bought the property only as an investment.

Missed The 'Mile'

Pat O'Brien, Warner Bros. star, who is one of the directors of the Del Mar (Calif.) race track, couldn't attend the opening day races at his track.

While the horses were running that day, O'Brien was watching James Cagney walk "the last mile" in the death house scene of "Angels With Dirty Faces," their latest co-starring picture.

Fan Takes Picture Of Star In Picture

A new wrinkle in autograph requests was disclosed by Humphrey Bogart, the Warner star who is featured in "Angels With Dirty Faces," sock drama coming to the Strand Friday.

Bogart received a package in his fan mail containing a somewhat diffused portrait of himself. A note of explanation read:

"I made this picture in a theatre where 'Racket Busters' was showing. I simply took a picture of you on the screen and this is the result. Will you please sign it and return it to me?"

Bogart autographed the picture and returned it with a clearer and more professional studio portrait.

Famed Choir In Film

Robert Mitchell's famous choir at St. Brendan church in Los Angeles, often called the finest choir in the United States and one of the best in the world, sang in Warner Bros.' "Angels With Dirty Faces," which opens next Friday at the Strand.

The choir, consisting of 25 boys, was organized by Mitchell three years ago.

Features — Readers — Shorts

ADVANCE PUBLICITY

On The "Dead End" Kids

SIX 'DEAD END' KIDS ON SET NO PICNIC FOR ACE DIRECTOR

"Each Is An 'Angle'," Says Director Mike Curtiz

"The "Dead End" kids were loose again recently in the Warner Bros. studio. This time they were adding grey hairs to the head of Michael Curtiz, who was directing them in "Angels With Dirty Faces," the melodrama starring James Cagney and Pat O'Brien which is coming to the Strand Theatre.

It isn't that the six boys, discovered by Sidney Kingsley, the playwright, in professional schools, plumbing shops, radio broadcasting rooms and boys' clubs are wild indians or hoodlums. They aren't at all. On the contrary they are good-natured, well-meaning kids who have more than their share of high spirits. However, when you get six high-spirited kids together on one small set, that is a few too many.

That they aren't the easiest actors in the world to handle is a truth you can't dispute. William Wyler had his troubles with them in their first picture, "Dead End." So did Lewis Seiler on "Crime School." Then they became the charges of Mr. Curtiz, who despite 12 years in America, still finds some of the natives a little bewildering.

Curtiz, however, really had a much easier time of it than did Wyler or Seiler. He can thank Jimmy Cagney for this. The boys, it appears, are worshippers of the red-headed star of "Angels With Dirty Faces." They wanted him to like them. They wanted him to admire them. And so they were on their good behavior.

As a matter of fact, the boys — Billy Halop, Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell and Bernard Punsley — have never been as bad as some writers about them would have you believe. True, young Gorcey has had a habit of ignoring traffic tickets and recently spent five days in jail for his forgetfulness. But they have never been destructive or downright mean. Now and again they have played practical jokes on their fellow actors, but that's about as far as they have gone.

One thing you can't dispute — they aren't easy to direct. That's because they have ideas of their own about dialogue and story. They feel that they know, better than the director, how New York kids talk and act. The odd part about it is they do. Curtiz found that out the first day on "Angels With Dirty Faces."

As a result, the "Dead End" kids had a hand in the making of the scenes in which they appeared. Every one of their scenes bears the "Dead End" kids' stamp, has something of each one of them in it.

Before each scene, Curtiz, Cagney and the boys would go into a huddle.

"Any ideas?" Curtiz would ask.

The boys had plenty. So did Cagney. They would work out bits of business, add racy bits of dialogue, rehearse and re-rehearse and then take the scene.

Cagney Imitator Finds Films Tough

For four years, Frankie Burke, the red-haired James Cagney double from Brooklyn, looked forward to his first day's work in pictures.

Burke was given his screen chance in the Warner Bros. melodrama, "Angels With Dirty Faces," coming Friday to the Strand Theatre, because of his resemblance, in physique, speech and mannerisms, to Cagney. The youth played the part of Cagney in his 'teens.

He reported on his first day of work to a set representing a tenement street with William Tracey, who played Pat O'Brien as a boy. Director Michael Curtiz pointed to a board fence.

"In this scene you are running away from the police," the director explained. "You, Mr. Tracey, get over the fence. The police catch Mr. Burke just as he gets half way over. They drag him off and he fights them, so they push him around."

They rehearsed the scene several times, then shot it. Curtiz filmed the scene from seven different angles and when it was done, Burke was a wreck.

"And I thought this was a cinch," he said as he limped off the studio set.

Mat 401—60c

ANGELS WITH (AND WITHOUT) DIRTY FACES. The "Dead End" kids pose as angels and as toughies in a series of "gag" pictures for Warner Bros. dramatic hit which opens (date) at the (name) theatre. Left to right, Billy Halop, Leo Gorcey, Gabriel Dell, Bobby Jordan, Huntz Hall, Bernard Punsley.

'Dead End' Kids Are "Angels With Dirty Faces" In Warner Bros. Dramatic Film

Poolroom Sequence Finds Toughies So Adept With Cue Sticks That Technicalities and Dialogue Are Junked For That Scene-Thrilling Hit Coming To Strand

There was a pool room on stage twenty-two at the Warner Bros. Studio which was built for "Angels With Dirty Faces," the James Cagney-Pat O'Brien co-starring picture which opens next Friday at the Strand Theatre.

It was a fine, dingy place with the proper pool room atmosphere — an atmosphere that aroused a deep nostalgia in men who wasted much of their youth in pool halls.

In years gone by, we wasted many precious hours knocking the balls around in various billiard parlors throughout the country. That's why we dropped in one day to watch the "Dead End" kids shoot pool.

We wish to report that they are excellent players, particularly Leo Gorcey, who handled his cue with consummate skill. He even gave pointers on the famous game to Sherry Shourds, the assistant director, who for the moment was acting as technical adviser. Eventually, Mr. Shourds resigned and turned the job of telling the crowd of kids how to play pool over to Gorcey.

The scene in the pool room is an important one in the picture. The six boys, Gorcey, Billy Halop, Gabriel Dell, Huntz Hall, Bobby Jordan and Bernard Punsley come into the place to spend the money that the gangster, played by James Cagney, has given them. Then the priest, Pat O'Brien, walks in and tries to lure them back to his gymnasium for a basketball game and they won't go.

Director Michael Curtiz, wearing a salmon pink sport shirt, was racking up the balls when we came in.

"We need a couple of lines of dialogue," Curtiz said. "Something to snap this scene up. Something funny. Pat comes in and goes to each of you boys and asks you to leave this place. We've got to figure out replies for you." (All this was in Curtiz's own peculiar dialect which is a cross between English and Hungarian. Putting his actual speech on paper is beyond us.)

"I got an idea," Gorcey said. "When he asks me I can say 'There ain't no future in basketball.' How's that?"

"That is fine," Curtiz said. "I will give you two gold stars. You are now second from the bottom of my conduct list."

Curtiz looked even more pleased when Halop, Hall, Punsley, Jordan and Dell pulled suitable dialogue out of the air. You could see that he trusted the boys' judgment when it came to what kids say in pool rooms and such places.

"Let's try it," Curtiz said and stepped behind the camera.

The lights went on. The six boys, all of whom wore suits that looked like saddle blankets, and a dozen other kids, took their places around the green table. Gorcey picked up a cue, chalked it and bent over the table.

"The nine ball in the corner pocket," Gorcey said.

"Five bucks he makes it," Punsley said, putting a bill on the edge. Another boy covered the bet.

The cue touched the cue ball, it spun across the felt, kissed the thirteen and the thirteen kissed the nine into the corner pocket.

There was a stir at the doorway and O'Brien came in and made his way up to the table, frowning at the kids. One by one he asked them to go to the gymnasium with him and one by one they said the dialogue they had written for themselves only a moment before. O'Brien shrugged and started for the door. A young man stood in his way.

"Take that pie in the sky stuff out of here," the young man said. O'Brien hit him on the jaw and knocked him down.

"Cut," Director Curtiz said. "And print it."

The young man got up rubbing his jaw. "That is swell," he said. "I would hate to take another one from O'Brien."

"We'll let him hit you again in the closeup," Curtiz said.

Grappler Lands in Lap, Bobby Jordan Nips Him

Little Bobby Jordan, the innocent-eyed "Angel" of the "Dead End" kids, weighs 115 pounds with his clothes on. But he knows how to protect himself. He has to as a member of that gang. That's why he knew exactly what to do when a 260-pound wrestler fell into his lap as he sat ringside at the wrestling bouts with the other kids during "time-off" in the filming of "Angels With Dirty Faces."

Bobby promptly bit the behemoth.

"He tasted kinda' funny," Bobby observed when the incident was over.

Detectives Trail 'Dead End'ers

The six "Dead End" kids, who played in Warner Bros.' "Angels With Dirty Faces," which opens next Friday at the Strand Theatre, found out only when the picture was near completion how Director Michael Curtiz knew where and how they were spending their evenings.

Every morning since the picture had started Curtiz had been calling in the boys — Billy Halop, Huntz Hall, Bernard Punsley, Leo Gorcey, Gabriel Dell and Bobby Jordan — and telling them what they had done the night before. If they had failed to go home, he had given them severe lectures. One morning, after several weeks of this, he lectured Bobby for having gone to the Rollerdrome.

"What are you — a magician?" Bobby wanted to know.

"After this I want you in bed every night by nine-thirty," Curtiz continued. "If you're not there, I'll know it."

"Yeah! How?" they asked.

"Because ever since production started I've had two detectives following you at night."

ROMANCE SUDDENLY HITS 'DEAD END' BOYS, ONE MARRIED

Leo Gorcey Is First Benedict, Rest Of Gang Only Have 'Girls'

The "Dead End" kids have finally turned their attentions to romance. At the Warner Bros. Studio, where the boys recently worked in "Angels With Dirty Faces," the melodrama co-starring James Cagney and Pat O'Brien, which opens Friday at the Strand Theatre, bets have been made that one of the six would be married before Christmas.

Leo Gorcey, the eldest, had planned to be married this fall but the plans fell through.

"My girl couldn't cook," he said. "And she wouldn't learn." A few weeks later came the word that Gorcey had wed.

Billy Halop admits that he is very interested in Judy Garland.

Gabriel Dell claims he is "thatway" about Alice Preston.

Bernard Punsley says he is freelancing. He is considered out of the running, matrimonially speaking. He plans to be a doctor and in a year or so will enter college.

Bobby Jordan has expressed a great enthusiasm for Bonita Granville. The romance has progressed no farther than a few turns together around a Hollywood roller-skating rink.

Huntz Hall says that Helen Parish is his heart interest. He has also tried to win Miss Garland away from Halop.

Pat O'Brien's Father Finds Pat's Double

It took Pat O'Brien's father to find an actor to play Pat as a youth in Warner Bros.' "Angels With Dirty Faces," the melodrama co-starring Pat and James Cagney, which opens at the Strand Theatre next Friday.

The elder O'Brien discovered the actor, sought by studio talent scouts for weeks, on the set of "Brother Rat," which was also being filmed at the time at the Warner Bros. Studio. He is William Tracey, 20, who looks sixteen and who played the part of Misto, the young recruit, in the latter picture.

Pat's father, William O'Brien, came out to the studio one day to watch his boy work. Because smoke was being used on the "Angels" set and it wasn't a pleasant place to be, the father visited the "Brother Rat" company for awhile. He took one look at Tracey and announced that the youth was a dead-ringer for Pat when Pat was sixteen. Tracey was given the part.

Tracey, who was born in Pittsburgh, is a graduate of the American Academy of Dramatic Arts. He made his stage debut last year as a 16-year-old boy in "Hitch Your Wagon." This spring he played Misto in the western road unit of "Brother Rat." The studio signed him for the picture on the strength of the performance he gave at the Los Angeles showing.

Mat 302—45c

MICHAEL CURTIZ, whose most recent efforts include "The Adventures of Robin Hood" and "Four Daughters," directs Jimmy Cagney, Pat O'Brien and cops before taking the "last mile" scene, one of the most dramatic in "Angels With Dirty Faces," coming Friday to the Strand Theatre.

'Dead End' Kids Meet Equals In Basketball Game

Smeared By Opponents Filming Sequence For "Angels With Dirty Faces" — Coming to Strand

Pat O'Brien, in a sweatshirt, sneakers and black clerical pants, spent half a week recently refereeing a basketball game at the Warner Bros. Studio. O'Brien hadn't gone athletic on his studio. It was merely one of the sequences in his latest picture "Angels With Dirty Faces," Warner Bros.' powerful drama which will open in two days at the Strand Theatre with Pat O'Brien and Jimmy Cagney co-starred again.

In the picture, O'Brien plays a priest who tries to teach slum boys to play with a basketball instead of with knives and guns. The slum boys in the film are the famous "Dead End" kids.

The basketball game is one of the high points of "Angels With Dirty Faces." It took Director Curtiz more than three days to put it on celluloid. It almost put him in the hospital. It sent three of the "Dead End" kids to the studio infirmary.

But for the reputations of the "Dead End" kids, the game would probably have been a tame affair. Since they came to Hollywood, the six boys — Billy Halop, Bernard Punsley, Leo Gorcey, Gabriel Dell, Bobby Jordan and Huntz Hall — have been publicized as pretty hard numbers. Their opponents in the game, five youngsters who belong to a church basketball team, knew the reputations of the "Dead End" kids and came prepared for the worst.

The church basketball boys, Bill Cohee, Lavel Lund, Norman Wallace, Gary Carthew and Gibby Mayer, weren't big fellows. Alongside the "Dead End" kids they looked pretty small and skinny.

Director Curtiz shook his head. "Maybe they get hurt," he said. "Those mad Russians"— he always refers to the "Dead End" kids in this fashion — "will murder them."

"We'll be careful," Billy Halop promised.

"That's right," Curtiz said. "Be careful. Now in the scene you are supposed to make fouls — you are supposed to play it like football. Trip people and bang each other around. Only do it without hurting anyone."

"They don't need to worry," Huntz Hall said. "We'll try not to hurt them."

O'Brien took his place in the center of the court and blew his whistle. The two teams lined up, with Gabriel Dell out of it because only five boys could play on each side. Billy was center, opposing young Mr. Cohee. The ball was tossed and the game began.

Young Mr. Gorcey, who was a plumber's assistant before Sidney Kingsley discovered him and put him in "Dead End," collided with young Mr. Mayer. Gibby Mayer got up. Grocey didn't. He lay stretched out on the floor and Doc McWilliams, the studio first aid man, had to apply smelling salts.

"Something hit me," Leo said when he came to.

"That was me," said Gibby. "I didn't mean to hit so hard."

Again the whistle blew. Again the boys began moving around the court, trying to put the ball in the basket. Mayer tried to take the ball from Bobby Jordan and the two boys whacked their heads together. Bobby fell down. Gibby stood over him, looking concerned. McWilliams ran out with his smelling salts and revived the fallen "Dead End" boy.

The next victim was Billy Halop. He ran afoul of Norman Wallace and came out second best.

Punsley and Hall escaped with minor injuries. The five members of the church basketball team weren't scratched. They were knocked off their feet time and again, but always came up smiling.

The second day, the same thing happened. The "Dead End" kids didn't promise not to be rough that day. It was the other five boys who were lectured on roughness.

But despite the warning, the "Dead End" kids got much the worst of it. They were glad enough when the sequence was finished and the five basketball players went their ways. But some of their toughness was gone — they were a pretty chastened lot.

Mat 107—15c

ANN SHERIDAN plays the lead feminine role opposite Jimmy Cagney and Pat O'Brien in "Angels With Dirty Faces," coming Friday to the Strand Theatre.

"Dead End" Boys' Ambitions Differ

When Leo Gorcey, ex-plumber's assistant, came to Hollywood to play in "Dead End," he wanted to go back to plumbing. After a year and a half and several pictures, Gorcey has changed his mind. He wants to be a writer.

Gorcey is the only one of the six "Dead End" kids, now appearing in Warner Bros.' "Angels With Dirty Faces" coming to the Strand Theatre, who has been bitten by the writing bug.

Not all the boys want to be actors, however.

Billy Halop says he expects to direct pictures some day. Gabriel Dell wants to act and direct. Huntz Hall wants to be a producer. He claims he knows more about picture making than most men in Hollywood right now. Bernard Punsley wants to be a doctor. Bobby Jordan hopes he can spend the rest of his life acting in the movies.

They're "Mad," Anyway

Director Michael Curtiz, who made "Angels With Dirty Faces," the Warner Bros. picture coming to the Strand Theatre next Friday, christened the six "Dead End" kids "the mad Russians." Curtiz tried to learn the names of the six boys — Leo Gorcey, Billy Halop, Bernard Punsley, Gabriel Dell, Bobby Jordan and Huntz Hall — but finally gave up. So, when he wanted the boys, he simply yelled for "the mad Russians."

DIRECTOR CURTIZ TAKES A RIBBING

'Dead End' Kids Mimic His Famed Accent During Filming

It's a good thing Director Michael Curtiz is a good-natured fellow. Otherwise, he might have become very irate over one prank played by the "Dead End" boys during the filming of "Angels With Dirty Faces," the Warner Bros. picture co-starring James Cagney and Pat O'Brien which is coming to the Strand Theatre.

Curtiz, one of the ablest directors in Hollywood, has one failing — after eleven years in America, he still has difficulty with the English language. His remarks like "bring on de empty horses" and "one more rehearse" have become famous and there are wags on the lot who spend hours collecting "Curtizisms."

One day the six boys — Billy Halop, Bernard Punsley, Bobby Jordan, Leo Gorcey, Gabriel Dell and Huntz Hall — decided to get even with Curtiz for putting detectives on their trail during the filming of the picture.

They had only one more scene to make — the scene in the basement hideout after they learn that their hero, James Cagney has died yellow. The scene is an intensely dramatic one.

Curtiz had the boys rehearse it several times. They seemed to have it down to perfection so he ordered a "take." When the cameras started rolling, the boys went into their act.

They played the scene using Curtiz's dialect.

Curtiz took it without saying a word. He let them finish the scene, then told the script to "print it.", thus causing the "Dead End" boys some very worried days, as a neat turning of the tables.

OPENING DAY STORIES — CURRENT PUBLICITY — GOSSIP—SHORTS

'Angels With Dirty Faces' Dramatic Hit Opening Today

Brilliant Cast Headed By Cagney, O'Brien, "Dead End" Kids, Humphrey Bogart, Ann Sheridan, In New Strand Picture

James Cagney and Pat O'Brien are co-starred, and such stars as the "Dead End" kids, Humphrey Bogart, Ann Sheridan and George Bancroft are the chief supporting players, in "Angels With Dirty Faces," a thrilling, stark, grim and yet intensely moving Warner Bros. melodrama which opens today at the Strand Theatre.

In this production, the inimitable Jimmy returns to the type of role which first brought him fame and in which the public has always liked him best. He is again a gangster, a killer, a grim, ruthless, relentless, dynamic personality of the type that he alone has been able to make completely convincing on the screen.

"Angels With Dirty Faces," however, cannot be adequately described as simply a "gangster picture." While it has thrilling scenes of murderous combat between its central character and his underworld enemies and also depicts him, in one of its most effective sequences, standing at bay a virtual army of policemen, its interest goes far beyond such episodes.

It is a biography of the tough youth played by Cagney, carrying him from his boyhood to the electric chair. At the same time it contrasts his life with that of the character played by Pat O'Brien.

The latter, just as bad in his boyhood as Jimmy, is not caught when he escapes with Jimmy from the scene of the juvenile crime which results in Jimmy's receiving his first penal sentence. While Jimmy, as a result of his incarceration, goes literally from bad to worse, Pat turns in the opposite direction; in fact, he studies for the priesthood and eventually becomes priest of the parish in which he and Jimmy were boys.

The lives of the two former pals cross again when Jimmy, now a big-time criminal, returns to the scene of his boyhood. He is naturally a great hero to all the little toughies of the neighborhood, and this is a source of great distress to the priest, who is working valiantly to prevent those boys from following the same course of development that has made his own boyhood chum into a cold, callous, heartless killer.

In effect, the priest and the criminal are contesting with each other for the souls of these boys. And this leads to one of the most effective climaxes ever depicted on the screen.

The plot of "Angels With Dirty Faces" was taken from an original story by Rowland Brown and turned into a screen play by John Wexley and Warren Duff. Production of the picture was directed by Michael Curtiz.

(*1st Day After Review*)

HUGE CROWDS JAM STRAND FOR 'ANGELS WITH DIRTY FACES'

James Cagney And Pat O'Brien Hailed In Powerful Film

Acclaimed by audiences and critics who witnessed the opening of "Angels With Dirty Faces" Friday, this intensely moving melodrama is bringing record crowds of movie-goers into the Strand Theatre. It is estimated by the management that the present rate of attendance exceeds that for any other film showing this season.

A powerful cast which includes James Cagney, Pat O'Brien, the "Dead End" kids, Humphrey Bogart, Ann Sheridan, and George Bancroft brings the vivid story to the screen. Set in the slum district of a great city, it deals with the problem of saving its youth from lives of crime. On the side of good citizenship is a priest (played by Pat O'Brien) who devotes his life to helping the boys go straight, and on the side of the underworld is his boyhood friend, a big-shot gangster (played by Cagney), who is a hero to the boys. The story builds to a terrific climax when the killer comes over to the priest's side in the last minute of his life.

Directed by Michael Curtiz, the screenplay was written by John Wexley and Warren Duff from an original story by Rowland Brown.

(*2nd Day After Review*)

Strand Opens Doors Hour Earlier To Handle Big Crowds

The Strand Theatre announces that starting today and continuing for the next four days, they will open at nine-thirty instead of eleven o'clock. This temporary change of policy has been made necessary by the huge popular success of their current feature "Angels With Dirty Faces", which opened Friday. It is hoped that this will facilitate handling of the crowds who attend the morning showings.

James Cagney and Pat O'Brien head the cast of "Angels With Dirty Faces", and with them appear the "Dead End" kids and Humphrey Bogart, Ann Sheridan, and George Bancroft. A story of the slums, it deals in novel and dramatic fashion with the conflict between a killer and a priest who were boys together in a tough tenement district.

O'Brien's Career Parallels Pal's

A sturdy friendship wh[illegible] took root in their [illegible] school days together [illegible] waukee has followed Pat [illegible] and Spencer Tracy throughout their careers.

Mat 104—15c

Pat O'Brien

After playing baseball and football together, falling victim to the wanderlust at about the same time, leaving their old Irish parish in Milwaukee together, drifting gradually into small jobs around the theatre at about the same time, enlisting in the Navy with the same ratings in the World War, and taking advanced lessons in dramatics together in New York, they emerged as promising young actors in successful New York stage casts at the same period. And they got to Hollywood within a year of each other.

Since then, the two well known actors' paths have crossed many times, and their careers have occasionally paralleled each other, just as they did while the pair of them were scrappy, ambitious kids, getting started together around Milwaukee.

When Pat recently played the role of a priest, in Warner Bros.' "Angels With Dirty Faces," with Jim Cagney, which opens today at the Strand Theatre, Pat was again falling in step with Spencer, who had already done a memorable assignment as an intensely human man of the cloth in "San Francisco."

"I had always wanted to play the role of a padre," O'Brien said. "Although I realized that I probably would fall short of doing such justice to the part, and to our old friends, the reverend fathers in Milwaukee, who had been such an inspiration to both of us, as Spence did."

And then, to continue the strange interweaving of the lives of the two friends, scarcely had Pat started enacting his role of the priest who fights to snatch the city urchins from lives of hoodlumism in "Angels With Dirty Faces" when his friend Tracy began playing the role as the midwest cleric who dedicates himself to the rehabilitation of youths who "never had much chance" in "Boys' Town."

And to bind the careers of the two old friends still closer to the cloth, and to each other, Pat was represented in the juvenile stages of his screen life in "Angels With Dirty Faces" by a youthful actor named William Tracey, no relation to Spencer, but the latter's enthusiastic admirer.

Mat 205—30c

JAMES CAGNEY and ANN SHERIDAN handle the romance in "Angels With Dirty Faces," vital drama of the underworld which has its (name of city) premiere today at the Strand Theatre.

Cagney Mimic Wins Film Job Through Sheer Persistence

Frankie Burke, Ringer For Famous Star, Plays 16-Year Old Cagney In New Drama

There are thousands of youngsters throughout the country doing impersonations of film stars at every opportunity. Frankie Burke, a sawed-off, corner-of-the-mouth talker from Brooklyn, is one of the few to get anything but abuse for his take-offs on an actor. For the last four years he has been impersonating James Cagney. Now he has a seven-year Warner Bros. contract for his persistence.

Frankie was chosen to play Cagney as a boy in "Angels With Dirty Faces," the Warner Bros. melodrama coming to the Strand Theatre today. He got the job because a talent scout saw him aping the star at a guest night show in a Los Angeles theatre last December.

“Burke, born in Brooklyn, June 1921, doesn't remember when he started doing his impersonations of Cagney. He thinks it was after he saw "Here Comes the Navy." Anyway, he remembers going home from the theatre and playing Cagney all over the house.

"My mother and sister said I was just like him," Frankie remembers. "They said you couldn't tell us apart. I thought so too. I've seen all his pictures since and I've played all his roles."

Frankie's father was a tailor and couldn't give his children all the best things in life. Frankie remembers selling newspapers in New York while he was going to school, and working at other odd jobs in the afternoon to get money to see the star who was eventually to get him his big break in Hollywood.

His education was scanty. He attended P. S. 25 in Brooklyn and went as far as the tenth grade in Hamilton High School.

"All the kids thought I was a dead ringer for Jimmy," young Mr. Burke says. He calls the star Jimmy behind his back and Mr. Cagney to his face. "They convinced me I should do something about it. So three years ago I ran off and came to Hollywood."

Frankie's first attempt at crashing pictures wasn't successful. He met Cagney — followed the star out on location to Griffith Park in Los Angeles.

"I busted up to him and showed him how much like him I was," Frankie says. "The next thing I knew they were hustling me away."

Frankie made other attempts to get the ear of his idol but with no success. Eventually he hitchhiked back to Brooklyn and stuck around New York for a while. But he came to Hollywood again next year. He couldn't get a job, so he went to Las Vegas and became a bell-hop in the Apache Hotel there. He was hopping bells when his mother and father died three days apart in June of 1937.

Last fall he had saved a few dollars so he determined to try to get into pictures again. He was spurred on by the fact that the guests at the hotel thought he was the spitting-image of Cagney.

So he showed up in Los Angeles and put on his Cagney act for the benefit of the patrons of the Orpheum Theatre one guest night. Solly Baiano, Warner talent scout, saw the show. But he didn't drag Frankie out to the studio for a test. He forgot all about the boy until the studio began searching for a youngster to play Cagney as a boy in "Angels With Dirty Faces."

By that time Frankie was back in Las Vegas carrying grips and pitchers of ice for the Apache folks.

When a story about the search for a Cagney double appeared in a Las Vegas paper, Frankie saw it and phoned the studio. No one seemed interested. That didn't stop him. He hitch-hiked to Hollywood and appeared at the auto gate. The gateman didn't recognize him.

Almost ready to give up, Frankie went into Los Angeles and was standing on a corner waiting for a car when Baiano drove by, spotted him and with a shout of "Eureka," toted him out to the studio.

Short Items

Pat O'Brien proved his bravery one day during the filming of "Angels With Dirty Faces", by turning his house over to the "Dead End" kids who had a day off. When Pat got home that evening he found his house and grounds intact.

Marilyn Knowlden, who played Ann Sheridan as a little girl in "Angels With Dirty Faces", is a twelve year-old veteran. She has played fifty featured roles in pictures.

Ann Sheridan supplies her friends with windshield stickers bearing complete directions to her home.

A survey of the cameramen at the Warner Bros.' studio recently revealed that Jimmie Cagney has the easiest-to-photograph face.

George Bancroft, who is making his screen comeback in "Angels With Dirty Faces," wore make-up for the first time in his long screen career during the filming of this picture.

Leo Gorcey is the first of the "Dead End" kids to take the fatal plunge into matrimony. He was married a few weeks after he finished his role in "Angels With Dirty Faces."

TWO NOTCHES ADDED TO CAGNEY'S GUN IN TODAY'S DRAMA

Bogart And Bancroft Meet End In Film Opening Today

Two notches were added to Jimmy Cagney's gun handle during the filming of his latest Warner Bros. picture, "Angels With Dirty Faces," which comes to the Strand Theatre today. They brought the total of his screen killings to thirteen — a record he is not bragging about to anyone.

Within one day Humphrey Bogart and George Bancroft were "bumped off" in true Cagney style. The double murder scene will require less than two minutes on the screen but it took a whole day for Director Michael Curtiz and company to film.

The most frequent question asked of Cagney on the set just before and after the screen murders was: "How many people have you killed in pictures?" Jimmy never answered immediately because he couldn't remember. Friends and associates, counting on their fingers, figure the total, after "Angels" will be thirteen.

"Don't forget that I've absorbed a lot of lead, too," Cagney hastens to explain. "I've died violently in nearly half my pictures and have been amply punished in all. I've taken two socks from women for every one I've delivered — under orders — and I've been shot at as often and just as effectively as I've shot others."

The Cagney reputation as the screen's "tough baby" will not suffer from his new picture. He rides rough shod over convention and law in "Angels With Dirty Faces" and comes to a deservedly bad end — as predicted by Pat O'Brien, playing the priest role in the same picture.

PRISON DRAMATIST IN JAIL ONLY ONCE

Speeding Only Crime Of Jail Film Writer John Wexley

After a lapse of eight years, during which his stage hit "The Last Mile," established a round of plays and films with penitentiary and death house themes, John Wexley came back to the beginning of his own cycle by collaborating with Warren Duff on the screen play of "Angels With Dirty Faces," the Warner Bros. underworld melodrama co-starring James Cagney and Pat O'Brien which comes to the Strand Theatre today.

In the interval since his stage play established the prison as a favorite locale for the American theatre and the film, Wexley has written and directed the stage plays "Steel" and "They Shall Not Die," and has worked as a screen writer at Universal, Columbia, M-G-M, Paramount and RKO Studios.

His screen plays have included everything from German U-Boat stories to fluffy parlor drama, while other writers were using the inspiration of "The Last Mile" for their own ventures into stark prison drama.

"Well, I am back where I started from, and using my own stuff as the general pattern, after so many other writers have looked with favor on it," Wexley says with a grin.

"There is just one drawback. I've been talked about so many times in connection with jail stories that I have to keep assuring even my personal friends that I never was in a jail at all except for a traffic misdemeanor."

Farming Proves Costly

When Jimmy Cagney returned from his place on Martha's Vineyard to work in "Angels With Dirty Faces," the Warner Bros. film now playing at the Strand Theatre, he told of some of the complications that go with being a gentleman farmer.

Jim wanted to have a couple of saddle horses on his place, but before he could have the saddle horses, he wanted to be sure they wouldn't starve, so he arranged to plant several of his meadows with timothy and clover for hay.

But before he could plant the fields for hay, he had to buy a tractor to pull the plow to plow it up. So, to keep horses on his farm, Squire Cagney had to spend a couple thousand bucks on farm machinery.

Your Rambling Reporter

Dots and dashes from a reporter's notebook:

Frankie Burke, practically unknown in Hollywood, and who plays Jimmy Cagney as a kid in "Angels With Dirty Faces", looks and acts so much like Cagney that Frankie is often approached in restaurants for autographs.

The gun battle sequence in which Cagney is captured had its real life counterpart in the capture of "Two-Gun" Crowley in New York a few years ago. Incidentally, two thousand rounds of machine gun and revolver ammunition were fired during the filming of "Angel With Dirty Faces".

And during the making of the street scenes Burbank's wholesale vegetable markets did a landoffice business selling produce to the studio. The perishables were turned over to charitable institutions after the day's shooting.

After Jimmy Cagney began that cycle by socking Mae Clarke with a grapefruit in "Public Enemy", he soon started to be repaid in kind by the fair sex, and in "Angels With Dirty Faces", Jimmy receives his 26th slap in the face, this time from pulchritudinous Ann Sheridan.

Humphrey Bogart has been measuring his popularity by the amount of abuse heaped on him in his fan letters. After "Angels With Dirty Faces", in which he plays a double-crossing mouthpiece, is released, Bogart may well look forward to a very fresh barrage.

In the outgoing mail:

James Cagney: Frankie Burke, 17-year old who plays you as a kid in "Angels With Dirty Faces" with amazing likeness, unblushingly signed, "Jimmy Cagney" when an autographiend accosted him the other night in the Brown Derby.

Association of Skeet Clubs: Ann Sheridan has organized a Hollywood Skeet-shooting Club with the Lane sisters as charter members. Jimmy Cagney, no mean hand with a gat himself, is also in on the club.

Errol Flynn: Huntz Hall, one of the "Dead End" kids, was trying to do a "Robin Hood" on the set the other day, and got so far out on a catwalk, the stage crew had to go after him with ladders to perform an honest-to-goodness rescue.

Tire Dealers: One of those practical jokers, Billy Halop, sprinkled tacks in the studio roadway at lunchtime, and forgetting about it after work, he was the first one to drive his car out—and the first and only one to get any punctures. He calls it the "mechanical hotfoot".

Sub Debs: Although Bobby Jordan, "Dead End" kid, thinks love is sissy stuff, he dates Bonita Granville, Judy Garland, or some other starlet, every Saturday night.

Mayo Methot: Pat O'Brien kids your newlywed husband, Humphrey Bogart, by inquiring every few minutes on the set in very loud tones: "Have you called the house this afternoon, Bogie?"

Mat 207—30c

PULSE-POUNDING DRAMA in this scene from "Angels With Dirty Faces" opening today at the Strand, as Pat O'Brien and lovely Ann Sheridan entreat the trapped gangster (played by James Cagney) to give himself up.

Cagney Gets Many More Blows Than He Dishes Out

In 'Angels With Dirty Faces' Ann Sheridan Slaps Cagney, Making 26th Blow He's Taken

Ann Sheridan slapped James Cagney's face the first day she worked in the Warner Bros. melodrama, "Angels With Dirty Faces," which opens today at the Strand Theatre. She wasn't angry with Cagney. That's what the script said she was to do, so she did it—walked up to him and let him have it on the cheek.

"That was pretty good," said Director Michael Curtiz. "We'll do it again."

"Why?" asked Cagney.

"Because she can do it better," said Curitz.

"Miss Sheridan is a strong young woman," Cagney pointed out. "She weighs in the neighborhood of 120 pounds. And she doesn't know her own strength."

"I'll slap you easy," Miss Sheridan promised.

Cagney looked dubious but he walked in front of the camera and let her slap him again.

"That was fine," Curtiz said. "But we'll use the first one."

It wasn't the first time Cagney has been slapped by a woman in pictures. Though he is famous for kicking women around in films, he has been more sinned against than sinning. The Sheridan slap was the 26th blow he has received from women in scenes. He has done the slapping only eleven times.

Cagney's reputation as a woman socker started with "Public Enemy" in which he hit Mae Clark in the face with a grapefruit. He wishes now that the scene had never been made.

"I can't live it down," he says. "They won't forget it. The still picture of the scene keeps appearing in public prints to haunt me. Writers continually refer to me as the man who started the whole woman-beating cycle in pictures."

Cagney says that even now, when he goes into a restaurant in New York, some wit remembers it and has a waiter bring him a tray of grapefruit. The first time that happened, he thought it was funny. He says it isn't funny any longer, that the gag has worn pretty thin.

Free — For $25,000

A business man approached Jimmy Cagney with a proposition to put $25,000 in a bowling alley. Jimmy said he wasn't interested.

"Don't you like to bowl?" the man asked. Jimmy said he did.

"Just think," the business man argued. "If you go in on this, you can bowl free."

Jimmy's latest picture is "Angels With Dirty Faces," in which he is co-starred with Pat O'Brien opening at the Strand today.

'Angels' Opens Today

Today marks the opening of "Angels With Dirty Faces," Warner Bros.' sock melodrama, co-starring James Cagney and Pat O'Brien. Also involved in this dramatic tale of slum life are the "Dead End" kids, Humphrey Bogart, George Bancroft and Ann Sheridan. Michael Curtiz directed from a screen play by John Wexley and Warren Duff, based on an original story by Rowland Brown.

REVIEW, EDITORIAL

CURRENT PUBLICITY

HOLD-OVER AND FOLLOW-UPS

EDITORIAL

From the slum districts of our great cities have risen some of our greatest leaders — in government, industry, education and religion. And from these same slums have also risen some of our most notorious gangsters. Was it simply that each man had within him the seeds of his own destiny? In some cases, yes. But in many more cases it was some quirk of fate which saved a man from a life of crime, or started another on the road that leads to the death house.

"Angels With Dirty Faces," a Warner Bros. production, takes this subject as its theme, and develops it into a powerful and deeply moving story that carries a strong social message. The story starts out with two boys who, searching for amusement, which they are unable to find in the crowded slum district that is their home, attempt to steal some fountain pens. The police chase them and catch one of the boys. The other, being fleeter of foot, gets away. Rocky, the boy who was caught, is sent to reform school, from which point on, he becomes a hardened criminal. Jerry, the one who got away, becomes a priest, who devotes his life to making good citizens of the slum boys in his parish. Fifteen years later they meet again — two dirty-faced kids grown up — both fighting for life, Rocky for his own, Jerry for those of thousands of slum boys.

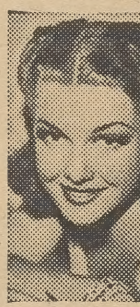
It is not our purpose in this column to review the picture, but only to urge that its message be heard and heeded. That the children of the slums for whom it pleads so eloquently be given the helping hand that will spell for them the difference between a good life and a life of crime. That these potential 'enemies of society' be given a chance to become, instead, its friends. This is the message which "Angels With Dirty Faces" brings to the nation's screens, and it is a message that must not be ignored.

The producers have done a great service to their own industry as well as to the public at large in transforming this great social theme into a really great motion picture.

'ANGELS WITH DIRTY FACES' HELD OVER AT STRAND THEATRE

Cagney—O'Brien Drama Stays Another Week

"Angels With Dirty Faces" the drama which has been thrilling Strand Theatre audiences all this week, will be held over another week, it was announced by the management late today.



Mat 105—15c

Ann Sheridan

Starring James Cagney and Pat O'Brien, the Warner Bros. film is a melodrama of two boys who grow up after being kids in the slums together. One, Cagney, playing 'Rocky' Sullivan, is diverted toward gangsterism after a long period in reform schools and prisons, the result of being caught in a hoyhood robbery in which both boys had participated.

The other, who had managed to escape the pursuing cops, grows up to become a priest, Father Jerry Connelly, played by Pat O'Brien. The two meet after 15 years apart and though the bond of friendship is stronger than ever, their paths eventually fall apart again when Father Connelly starts a crime drive in an effort to save the young boys of his parish whom he sees going the wrong way in seeking to emulate the big-shot gangster Rocky Sullivan.

The terrific climax to which the film builds, the intense emotional appeal which the picture possesses, have made "Angels With Dirty Faces" one of the most talked of films to reach (name of city) in the past year.

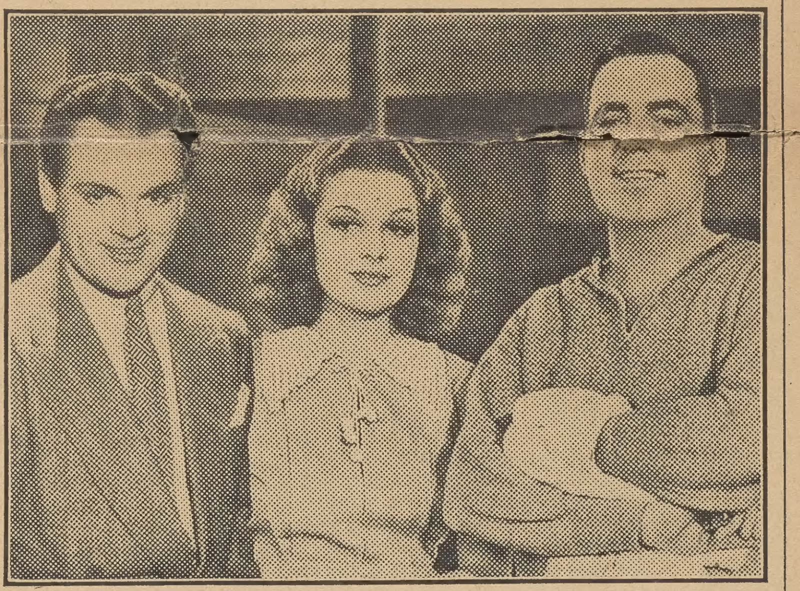
'Angels With Dirty Faces' Furthers Careers Of Stars

Cagney, O'Brien And Ann Sheridan Rewarded For Brilliant Work In New Drama

One good turn deserves another, and James Cagney, Pat O'Brien and Ann Sheridan were so good in their highly dramatic roles in "Angels With Dirty Faces", now at the Strand Theatre, that they were each cast in new roles as soon as the first rushes on "Angels" were shown to Warner Bros. studio executives.

Cagney, fulfilling an ambition of long standing, will play a Western bad man in "Oklahoma Kid", which is to be one of Warners' largest productions of the year. Pat O'Brien stepped from his priest role in "Angels With Dirty Faces" into that of newspaper editor in "Love Bites Man", which will also mark Joan Blondell's return to the screen after the birth of her infant daughter. As for Ann Sheridan, her fine work in her first big dramatic role resulted in her being cast in "Dodge City", another large-scale production which has just gone into work at the studio.

"Angels With Dirty Faces", which has been acclaimed by all who have witnessed it as one of the most powerful human dramas ever to come to the screen, features, besides Cagney, O'Brien and Miss Sheridan, the "Dead End" kids, Humphrey Bogart and George Bancroft. It tells the story of two boys, brought up together in the slums, who become respectively, a priest and a killer. The priest is struggling to make good citizens of the slum youth, but their adulation for the killer and his like are so great that the priest's task seems well-nigh impossible until he embarks on a "clean-up" campaign to rid the city of gangsterism. This puts him squarely into conflict with the boyhood friend whom he both loves and hates. How the conflict is resolved, and how the killer, in the last moments of his life helps the priest in his crusade forms a climax that is unrivalled for sheer drama.



Mat 210—30c

STAR TRIO — JIMMY CAGNEY, ANN SHERIDAN and PAT O'BRIEN play the lead roles in "Angels With Dirty Faces," the melodrama now playing at the Strand Theatre.

Last 2 Days For 'Angels'

Last two days for "Angels With Dirty Faces," Warner Bros.' sensational film dealing with the fates of two boys brought up together in the slums, who become, respectively a gangster and a priest, now showing to throngs at the Strand. James Cagney and Pat O'Brien have the starring roles, and also featured with them are the six "Dead End" kids, Humphrey Bogart and Ann Sheridan. Michael Curtiz directed the production.

Cagney Just Another Farmer To Native

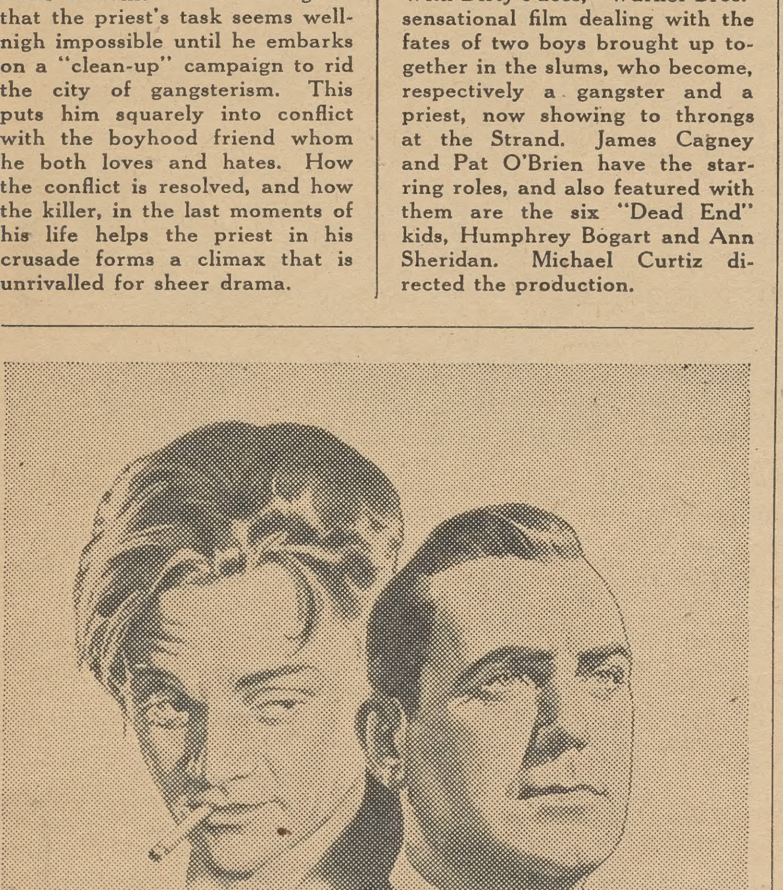
James Cagney, popular Hollywood film star, has, as many people know, a farm at Martha's Vineyard, which is a beautiful and quiet island off the coast of Massachusetts. Nearly everybody in Hollywood knows it, and most movie fans all over the country know it.

The natives of Martha's Vineyard, however, are not so well informed. That is, not all of them. Anyway this story bears repeating. Between films Cagney likes to sneak away, dash to New York, there get tired of the bright lights in short order, and then tear for the peace and quiet of his rural farm.

He had had one or two old, tight-lipped, native caretakers who never called him anything but "Mister Jim" and that's all. Anyway things had gone along peacefully between employers and caretakers, until one day as Cagney was walking around the place, he came upon one of them weeding some shrubs.

The man, apparently beset by rumors, looked up, stopped his work, and said, "Say, Mister Jim, folks been tellin' me you're that big movie acter feller, thet true?" Cagney, with visions of 'Gee whiz', and 'Can I have your autograph' stuff, replied reluctantly that he was one and the same. Instead the man looked once again, and with a casual "Oh", went on stolidly with his work.

Cagney, now appearing in "Angels With Dirty Faces" at the Strand, was much relieved.



Mat 214—30c

JAMES CAGNEY and PAT O'BRIEN — Artist's conception of the two stars as they appear in their respective roles of killer and priest in "Angels With Dirty Faces", powerful drama currently showing at the Strand Theatre.

James Cagney And Pat O'Brien Thrill Audiences in 'Angels With Dirty Faces'

Stars Give Powerful Performances In Warner Bros.' Film — Story Packs Amazing Emotional Punch

It is hardly necessary here to sit down and enumerate the amazing parade of gangster picture successes turned out by Warner Bros. That this company knows where it's going with this sort of stuff goes without saying, and "Angels With Dirty Faces", which opened yesterday at the Strand Theatre is no exception.

Mat 203—30c

JAMES CAGNEY and ANN SHERIDAN make an attractive pair at the roulette table in a scene from the powerful Warner Bros. drama, "Angels With Dirty Faces," at the Strand Theatre all this week.

Starring James Cagney and Pat O'Brien who grow up in the film from a pair of guttersnipes, the former to a big-shot gangster, the latter to a priest, this picture hits squarely and hard with both hands. In an hour and a half of thrilling cinema fare yesterday, Strand audiences received an emotional workout which left them with the feeling that in "Angels With Dirty Faces" they had seen something.

Here actually is a work of which Warner Bros., Michael Curtiz, the director, John Wexley and Warren Duff, the writers (from Rowland Brown's story) may well be proud.

One hesitates to say whether it's the story itself, the powerfully human message it carries, or the amazing performance by the actors which is outstanding. At any rate "Angels With Dirty Faces" seems destined for a mass attention and a successful run at the Strand.

Cagney Tops As Gangster

In 97 minutes of emotional conflict, Jimmy Cagney as a big-shot gangster, and Pat O'Brien as a fighting priest, boyhood pals, take us through the checkered careers of both, their entanglement and subsequent climax to an end, which for obvious reasons we will not disclose here. But, it is safe to say, it is an ending which will go down in cinematic history, indelibly imprinted in the memory of anyone who sees it.

One of the surprise features of the film, one which would remove much punch from the film if inexpertly handled, is the portrayal of the two central characters as kids by Frankie Burke, a Brooklyn, N. Y. kid who has been imitating Cagney for years with amazing resemblance and William Tracey as O'Brien. The latter was chosen by O'Brien's father, who saw him accidentally on the Warner lot one day.

Slum kids being chased by the cops for a robbery, Cagney, not so fleet of foot as O'Brien, is caught, and thence forward the two trod different paths, Cagney, or rather Rocky, through reform schools and prisons, to an eminent place in gangsterdom, while the other grows up to become a priest.

When Rocky returns to his old neighborhood after "doing a stretch", he finds Father Jerry Connolly, the "Dead End" kids emulating him (Rocky), and Ann Sheridan, a childhood sweetheart. Of his stay in the neighborhood, dodging rival gangster bullets, while the "Dead End" kids glorify him, this pulse-pounding film treats with one after another of exciting sequences.

Thrilling Gunbattle

An exciting episode finds Rocky cornered in a warehouse shooting it out with squads of cops, until Father Connolly requests all firing to cease while he, alone, goes up to bring down his boyhood pal.

This and other scenes give "Angels With Dirty Faces" its pungent melodrama. Later when Rocky walks "the last mile" with Father Connolly by his side, seldom if ever have cinema audiences witnessed such emotional acting as Cagney exhibits.

It is not without its comedy. The "Dead End" kids, as tough a crew as ever "rolled a guy for his poke", are playing basketball according to their own rules, that is, plenty rough, no sportsmanship at all. When Cagney takes over the referee's whistle and proceeds to slap them around, you not only have comedy, but you have Cagney at his best—a tough, breezy hard-as-nails lad who knows all the answers.

Performances Balance

O'Brien's restrained performance as the crusading priest becomes at once a perfect balance for Cagney's tough stuff, and the picture of these two laughingly reminiscing of their boyhood pranks in the parish study is just one of the things that goes to make "Angels With Dirty Faces" a film of such disarming human appeal.

Humphrey Bogart and George Bancroft as the heavies, Ann Sheridan as the heart interest, and the aforementioned "Dead End" kids form a most able supporting cast.

James Cagney Explains Hectic Screen Life

By JAMES CAGNEY

On one day, during the filming of "Angels With Dirty Faces," I killed two men. George Bancroft died in his tracks and Humphrey Bogart from bullets I put into his back as he ran.

The whole scene will take less than two minutes on the screen but it took an entire working day to photograph. It was hard work and, although we talked and laughed about it between "takes," it wasn't pleasant.

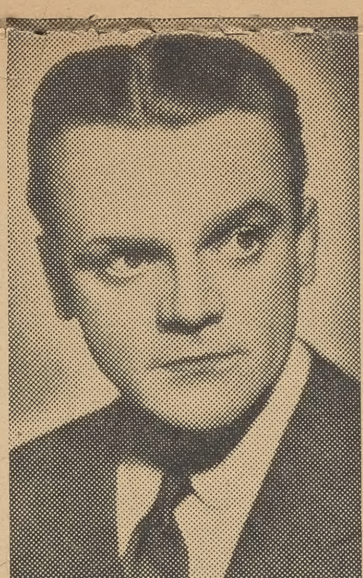
Some two weeks later, I paid for my crimes in the electric chair, movie version. I met my end a sniveling, cringing coward, because that was a part of the story and the moral of the whole unpleasant affair.

We hoped when we were making those scenes that they would be good drama, exciting entertainment and "box office."

Already I have been asked repeatedly how many men I have killed in pictures. I can't answer because I don't know without going over the list of pictures I have made and counting. I do know that I have been killed almost as many times as I have killed others, just as I have been hit by more women than I have ever struck at a director's insistance. In both instances it is easier, I think, to be on the receiving end of the screen violence.

Unofficial bookeepers on the Warner lot have it figured that Bogart and Bancroft are my twelfth and thirteenth victims. I've lived a rather hectic screen life along with a very calm personal one. It is probably too late to change either.

I don't enjoy my screen murders although I don't object to them if they are necessary to the plot. Both of my victims in "Angels With Dirty Faces" had been killers themselves in other pictures and understood the difficulties and problems that a screen murder presented.



Mat 102—15c

JAMES CAGNEY — Currently in "Angels With Dirty Faces" at the Strand Theatre.

But few women can separate their screen personalities from their own. Not many are ready to accept a whack on the chin as a necessary part of a picture story. No actor, I think, enjoys a rough scene in which a woman is to be physically hurt or in which there is the slightest chance that she may be hurt. The public seems to be just a little less particular. I can still remember the belly-laugh the Noel Coward line, "Some women should be struck regularly — like gongs," got when "Private Lives" was first played.

I will probably continue to shoot and fight my way through pictures. It is a light penalty to pay for all that Hollywood has done for me.

Got Wrong Number

The next time Pat O'Brien calls a friend, he's going to make sure of the number.

Having to work late one night in "Angels With Dirty Faces," the Warner Bros. picture now at the Strand Theatre, he looked in the phone book for the number of J. J. Murphy, the noted race handicapper, and then called up to cancel a dinner date with Murphy. A woman answered the phone.

"Is this the home of J. J. Murphy?" O'Brien asked.

The woman said it was.

"This is the home of the famous handicapper, isn't it?" O'Brien continued.

"He thinks he is," the woman snapped and hung up.

Learns From Brother

James Cagney's 19-year-old sister, Jeanne, who graduated cum laude from an eastern college last June, has decided to try her hand at motion pictures.

However, she said, she wants to work at some other studio than Warner Bros.

Cagney, star of "Angels With Dirty Faces," which opens Friday at the Strand Theatre, offered to get her a test at his studio but she turned the offer down.

"I'd be known as Jimmy's sister at Warner's," she said.

Nearly every day during the filming of "Angels With Dirty Faces," the girl was on the set watching Jimmy, and finding out how pictures are made.

Critics Praise Film

An enthusiastic reception was accorded by the press to "Angels With Dirty Faces", Warner Bros.' powerful picture which opened Friday at the Strand Theatre. The picture co-stars James Cagney and Pat O'Brien, and features Humphrey Bogart, the "Dead End" kids, Ann Sheridan and George Bancroft. **(Insert quotes from local reviews)**

"Angels With Dirty Faces" is an original story by Rowland Brown, fashioned into screenplay form by Warren Duff and John Wexley. Michael Curtiz directed the production.

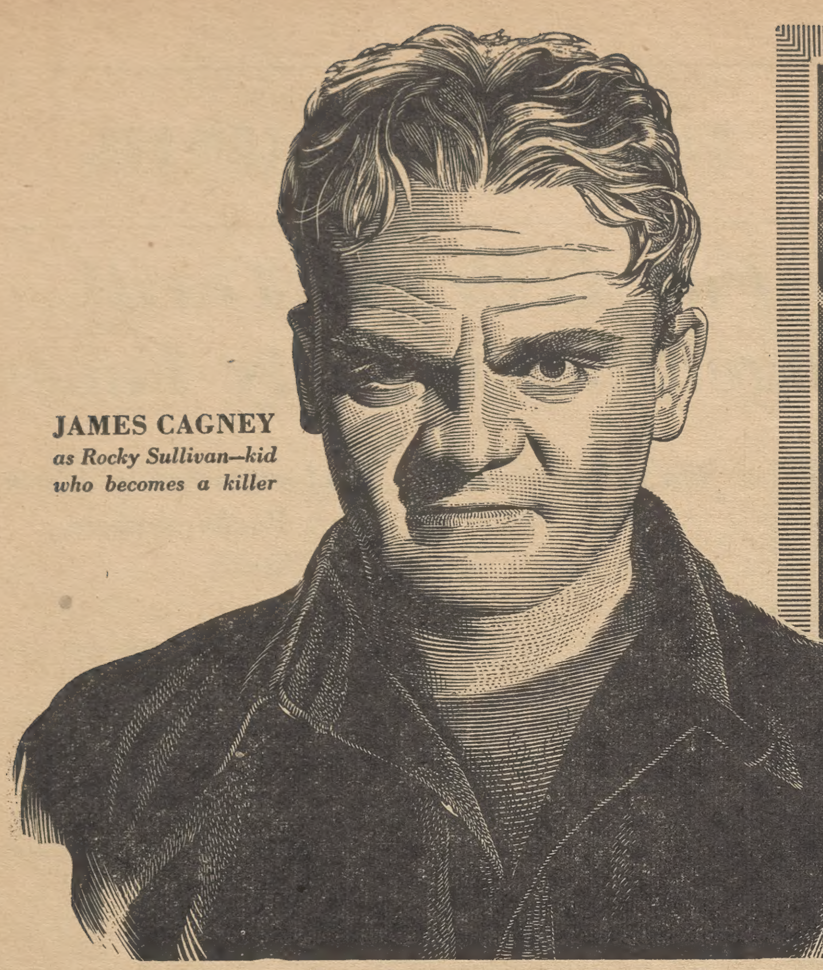
Has Secure Future

There's little chance of future financial worry for Billy Halop, one of the "Dead End" kids who plays in "Angels With Dirty Faces", the Warner Bros. underworld melodrama at the Strand Theatre.

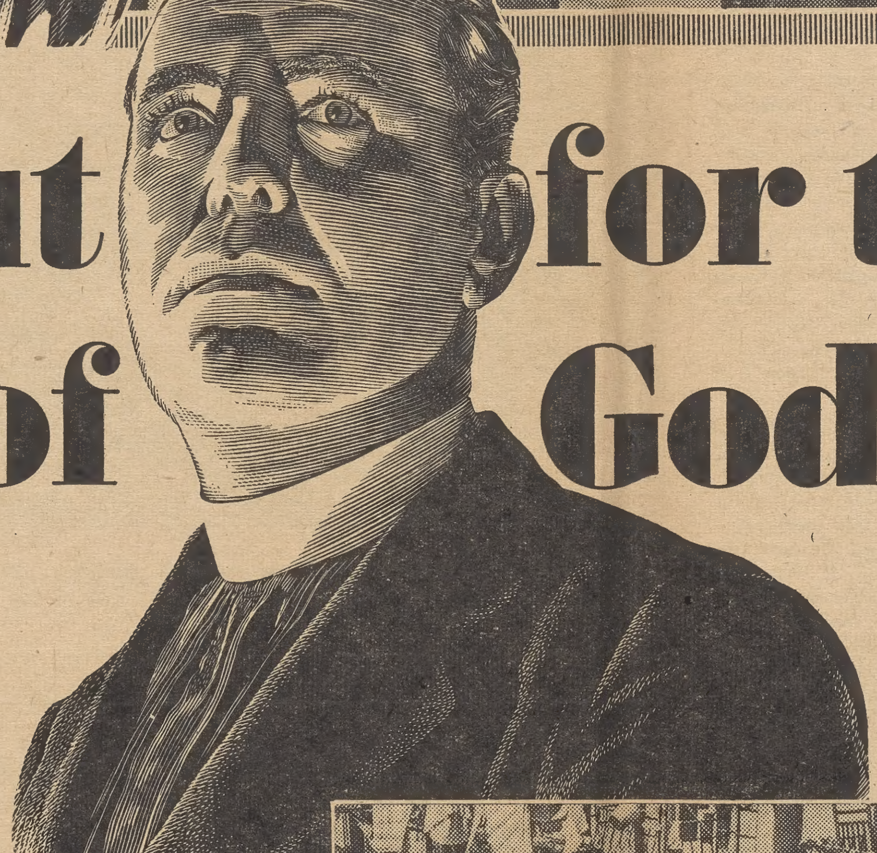
Young Halop revealed one day during the filming of that picture that from the money he made off radio alone he can retire at 35 with an income of $100 a week. The salary being paid him by Warner Bros. goes into a trust fund separate from his radio earnings.

Mat 218—30c

"DIVVYING" UP — Those unbeatable gutter-rats, the "Dead End" kids divide their ill-gotten gains as the "Angels With Dirty Faces" in the Strand's current dramatic hit, which also stars James Cagney and Pat O'Brien.



JAMES CAGNEY
as Rocky Sullivan—kid who becomes a killer



PAT O'BRIEN
—as Father Connelly
—the crusading priest

"There-but for the Grace of God-go I...."

Must we travel roads of destiny that have been prepared for us, or may we by our own efforts, or the efforts of our friends, chart new courses and find ourselves with renewed courage for the journey of life

By Harry Lee

MANY THERE ARE who claim that our lives are laid out for us by the fates before our arrival in this cock-eyed world. Nothing, they insist, can alter the pattern that has been ordained for us. Environment, they declare, cannot change it, nor can we ourselves, or our friends. What is to be, will be.

As the tree falls, so shall it lie.

If it is shown that city slums breed criminals, they point to the fact, and it is a fact, that some of the greatest benefactors of humanity, have come from among the lowliest.

If blood counts, they ask, why should Edwin Booth become one of the world's greatest actors, while his brother, John Wilkes, became a murderer? If surroundings count, why should the Revolution make a traitor of Benedict Arnold and a martyr of Nathan Hale?

But luckily for the world there is another school of thought.

There are those who realize our common humanity — who know the value of the friend-in-need — who have faith in the essential nobility of man — and with true humility say what John Wesley said when he saw a bedraggled wreck of humanity shamble by: *''There — but for the Grace of God — go I!''*

Such a man was ''Father Jerry Connelly.''

He was pondering the immortal words as he paced back and forth in his dim study, after returning from a visit to the penitentiary, where his boyhood friend, ''Rocky Sullivan,'' was soon to be executed as a killer.

Father Jerry shook his head and sighed . . .

''And to think that Rocky is where he is — only because he couldn't run as fast as I could—''

Looking back across the years he saw himself and Rocky—freckled, red-headed, fiery, warm-hearted Rocky. Two underfed and friendless waifs, forced to prove with their fists, or their vituperative tongues, that they, too, had a right to live in that teeming cesspool of the slums which was all the home they knew.

It was the law of the jungle they lived by. Fang and claw. And the devil take the hindmost.

He thought of them as they sang in the church choir in their white vestments. Looked for all the world like angels, the old ladies used to tell them, and sounded like them, too.

Angels with dirty faces . . . angels for a little while, and then back again to the grime and the rags.

He recalled the two of them bringing their bits of broken wood as their 'license' to a place by the gutter fires the kiddies built in the fall evenings — windy fall evenings, beautiful to remember.

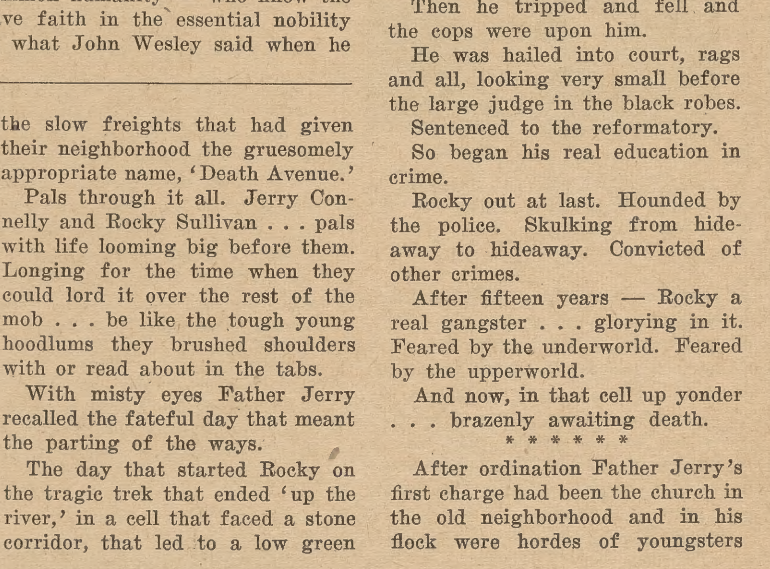
Pals Through Boyhood

He saw them snitching apples from push carts. Scaring the Chinaman. Bashing passersby with flour-filled bags on Hallowe'en. Stealing rides on trucks. Hopping the slow freights that had given their neighborhood the gruesomely appropriate name, 'Death Avenue.'

Pals through it all. Jerry Connelly and Rocky Sullivan . . . pals with life looming big before them. Longing for the time when they could lord it over the rest of the mob . . . be like the tough young hoodlums they brushed shoulders with or read about in the tabs.

With misty eyes Father Jerry recalled the fateful day that meant the parting of the ways.

The day that started Rocky on the tragic trek that ended 'up the river,' in a cell that faced a stone corridor, that led to a low green door, beyond which waited . . . terror and death.



While breaking into a box car Rocky is nabbed by the police while his pal, Jerry, escapes.

Rocky Was Slower

They had broken into a box car that day.

Thought they were big shots. Were congratulating themselves on getting away with it when the cops' whistles shrilled.

Under freight cars. Down dark alleys and darker stairways. Up fire escapes. Over roofs. They fled headlong. Neck and neck at first. Then Rocky began losing out a bit. Not much, but a little.

Then he tripped and fell and the cops were upon him.

He was hailed into court, rags and all, looking very small before the large judge in the black robes.

Sentenced to the reformatory.

So began his real education in crime.

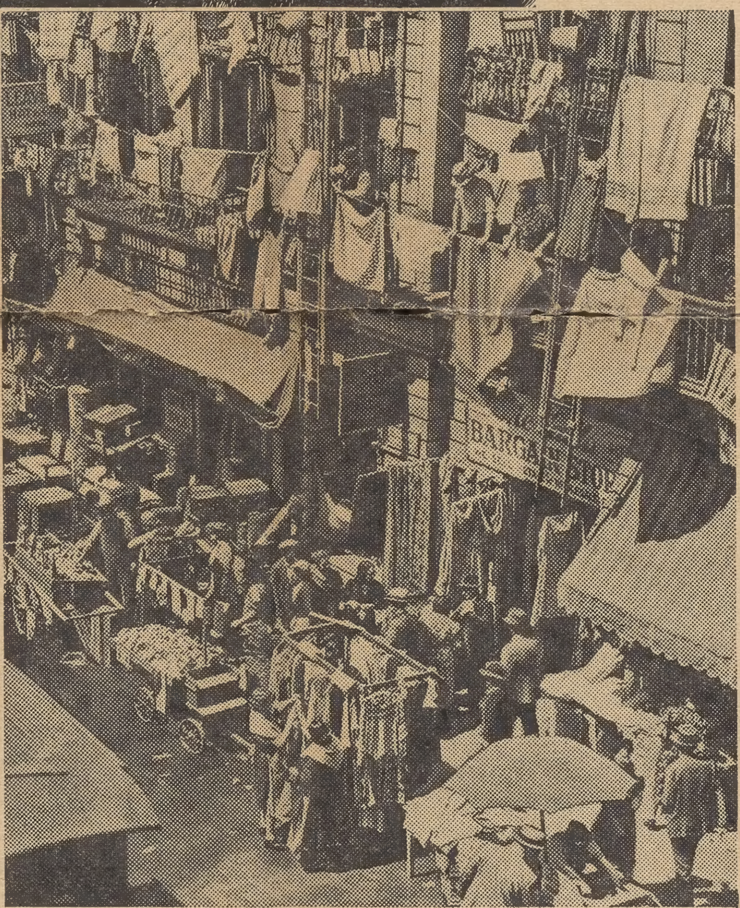
Rocky out at last. Hounded by the police. Skulking from hideaway to hideaway. Convicted of other crimes.

After fifteen years — Rocky a real gangster . . . glorying in it. Feared by the underworld. Feared by the upperworld.

And now, in that cell up yonder . . . brazenly awaiting death.

* * * * * *

After ordination Father Jerry's first charge had been the church in the old neighborhood and in his flock were hordes of youngsters like he and Rocky Sullivan had been. He wanted desperately to help them and among many things he started a boys' club. The young hoodlums knew that Father Jerry was a regular guy, but thought the club, even the gym part of it, was rather 'sissy stuff.'



Neighborhood in which Rocky Sullivan and Jerry Connelly spent their childhood and from which Rocky was sent to reform school.

Big Shot Now

One day, to Jerry's amazement, Rocky strolled into the church. Swaggering, hard-eyed, natty, he returned Jerry's eager greeting with all the sincerity of which he was capable.

''Ain't got no heart left, Jerry,'' he said, ''Had it all chopped outa me at the jails! But — maybe it was worth it — I got plenty dough—know where more's comin' from! They don't put nothin' over on Rocky Sullivan — believe me!''

He came to the gym and at once became the idol of the boys. They looked upon him as a real hero. Father Jerry was powerless to let them see him as he really was.

Rocky offered to give his old pal money to build a boys' club bigger than he had dared to dream. But Father Jerry — knowing the sources of his income — refused.

A Fighting Father

Rocky Sullivan and his powerful connections in the political world became such a menace that Father Jerry at last decided to bare the whole matter — to denounce those in high places — expose the rackets and racketeers — which would implicate Rocky.

Laury, the girl of the tenements who loved Rocky, came to Father Jerry's study to plead for him.

''What more can you want, Father? They'll give you money to build a model center here near the church — they'll use their influence to help you pull down the tenements and build decent apartments in their places, and . . .''

He tried to stop her with a weary wave of his hand.

''Well aren't these the things you want?'' she asked impatiently, ''Isn't that why you've started all this trouble?''

''No, Laury. I don't want — bribes!''

''Then what *do* you want, Father? Why are you hounding Rocky? Why are you trying to send him to prison for life? You can't do that to Rocky! I won't let you! It's not his fault! He was just a kid who made a mistake and got sent up to the reform school — and they made a criminal out of him. But he's not bad — not really bad! You know that!''. . .

''I know . . .'' said Father Jerry sadly.

''And whatever they've done to him,'' she cried passionately, ''no matter what he is now. No matter whether he's right or wrong. We . . . we both . . . love him, Father!''

''Yes, Laury, we do love him. I've loved him since we were kids six years old. We . . .'' Emotion overcame him for a moment, then he went on. ''We worked together — fought together — *and we stole together . . .''*

"There But For . . ."

There was no sound in the room but the loud ticking of the clock.

''I don't blame Rocky for what he is today . . .'' the priest spoke compassionately. '' '*There, but for the Grace of God — go I*' . . . I'd do anything in this world to help him . . . I'd give my life for him if that would help . . .''

The girl's tear-stained face brightened.

''But it wouldn't help, Laury.''

''Why . . . why?''

''There'd still be these other boys . . . these boys whom I don't want to see grow up like Rocky. They have lives, too, Laury. And I can't throw them away . . . I . . . can't . . .''

And on the appointed night the next week Father Jerry's voice was heard by the audience which packed the great hall . . . and by the unseen millions of the air . . . among them Rocky and the gang.

War By Radio

''And this visible fact that you are present tonight is proof to fling in the teeth of those cynics and skeptics that the public *does* dare . . . and *does* propose to do something about the appalling conditions I have tried to describe tonight. And do not doubt that our efforts so far have not struck fear and panic into the cesspool of official and near-official corruption. This very afternoon I was approached with a sugar-coated proposition — a bribe offered me by this corrupt officialdom — one hundred thousand dollars for the building and equipment of a recreation center in my parish — If I would agree to refrain from attacks — if I would sabotage this mass meeting — if I would shut my eyes, stop my ears, and hold my tongue . . .''

The higher-ups who were listening with Rocky . . . cursed.

''But the building of an isolated playground to shield my boys from crime is not rooting out the crime itself. It would be only a palliative — not a cure. We must go further than temporary remedies. We must rid ourselves of the criminal parasites that feed on us. We must wipe out those we have ignorantly elected and those who control and manipulate this diseased officialdom behind locked doors . . . we must cease encouraging our youth to crime by the glorification of criminals in high office who flagrantly disobey every law and flagrantly get away with it . . .''

Rocky Sullivan (James Cagney)—now a big shot in the underworld—bets the tough kids of the parish they can't beat the rival team at basketball in the club run by Father Jerry Connelly (Pat O'Brien.)

The foregoing words but hint at the tremendous power of ''Angels With Dirty Faces,'' the Warner Bros. picture in which James Cagney is starred as Rocky Sullivan, and Pat O'Brien as Father Connelly. The cast also includes Humphrey Bogart, George Bancroft, the six 'Dead End' kids and Ann Sheridan. Michael Curtiz directed. ''Angels With Dirty Faces'' comes to the .... Theatre on .... next.

This Sunday Feature Page Complete with Art and Type; Order "Angels Mat 701-B"— $1.00 from Campaign Plan Editor, 321 West 44th Street, New York City

ADVERTISING SECTION

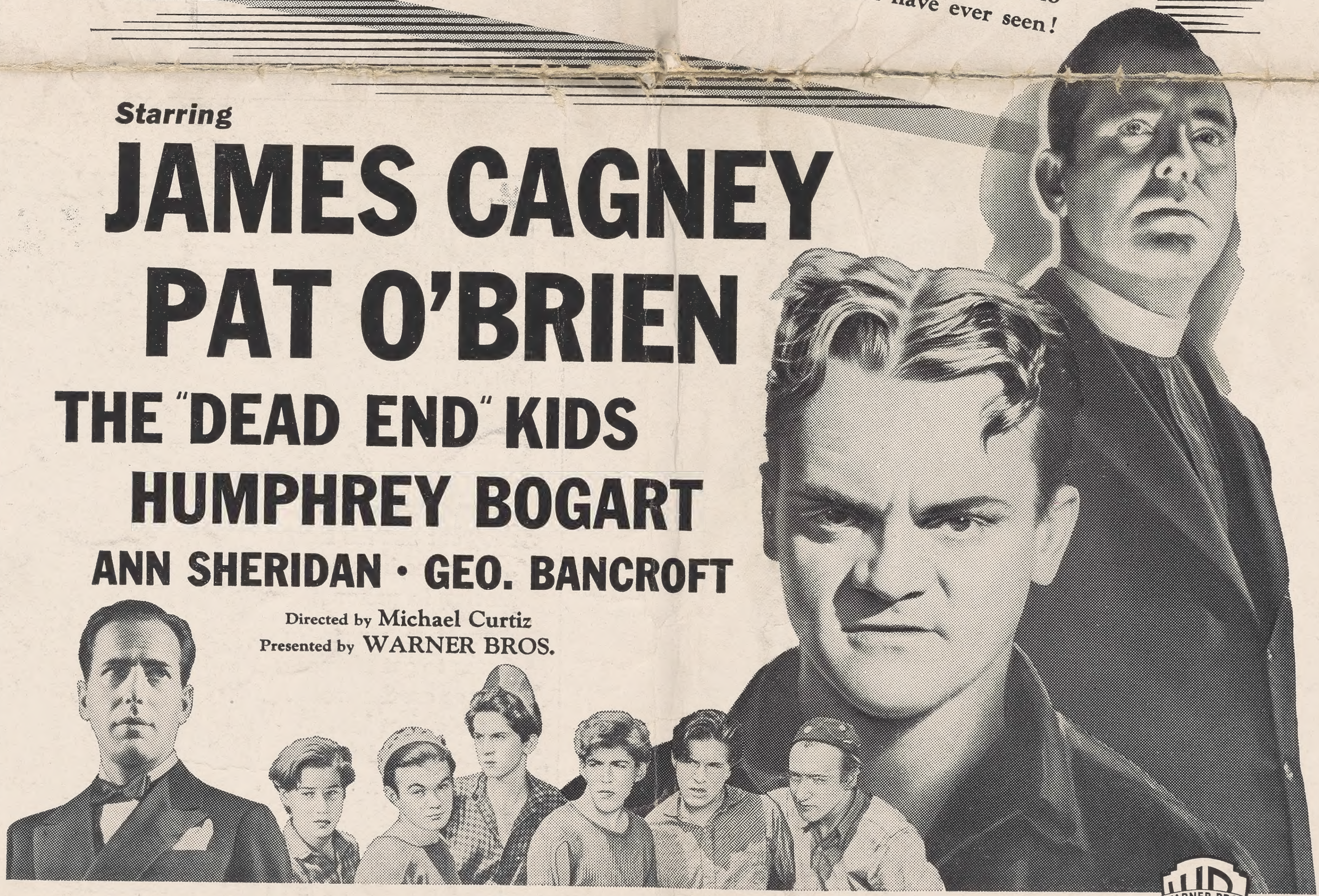
"ANGELS WITH DIRTY FACES"

..."That America's Dirty-Faced Kids May Not Grow Up With Dirty Souls!"

To the thousands of boys who next week or next year must choose between crime and honesty, this picture is hopefully dedicated.

It tells the story of two boys—ordinary, dirty-faced kids—who took opposite roads, one to the shadowy realm of the underworld, the other to priesthood's serene light.

We sincerely believe that this is a great picture. We believe that it is great in a way that no other picture has ever been before. And we believe that in its greatness it will move you, grip you, hold you as no other picture you have ever seen!



Starring

JAMES CAGNEY

PAT O'BRIEN

THE "DEAD END" KIDS

HUMPHREY BOGART

ANN SHERIDAN · GEO. BANCROFT

Directed by Michael Curtiz

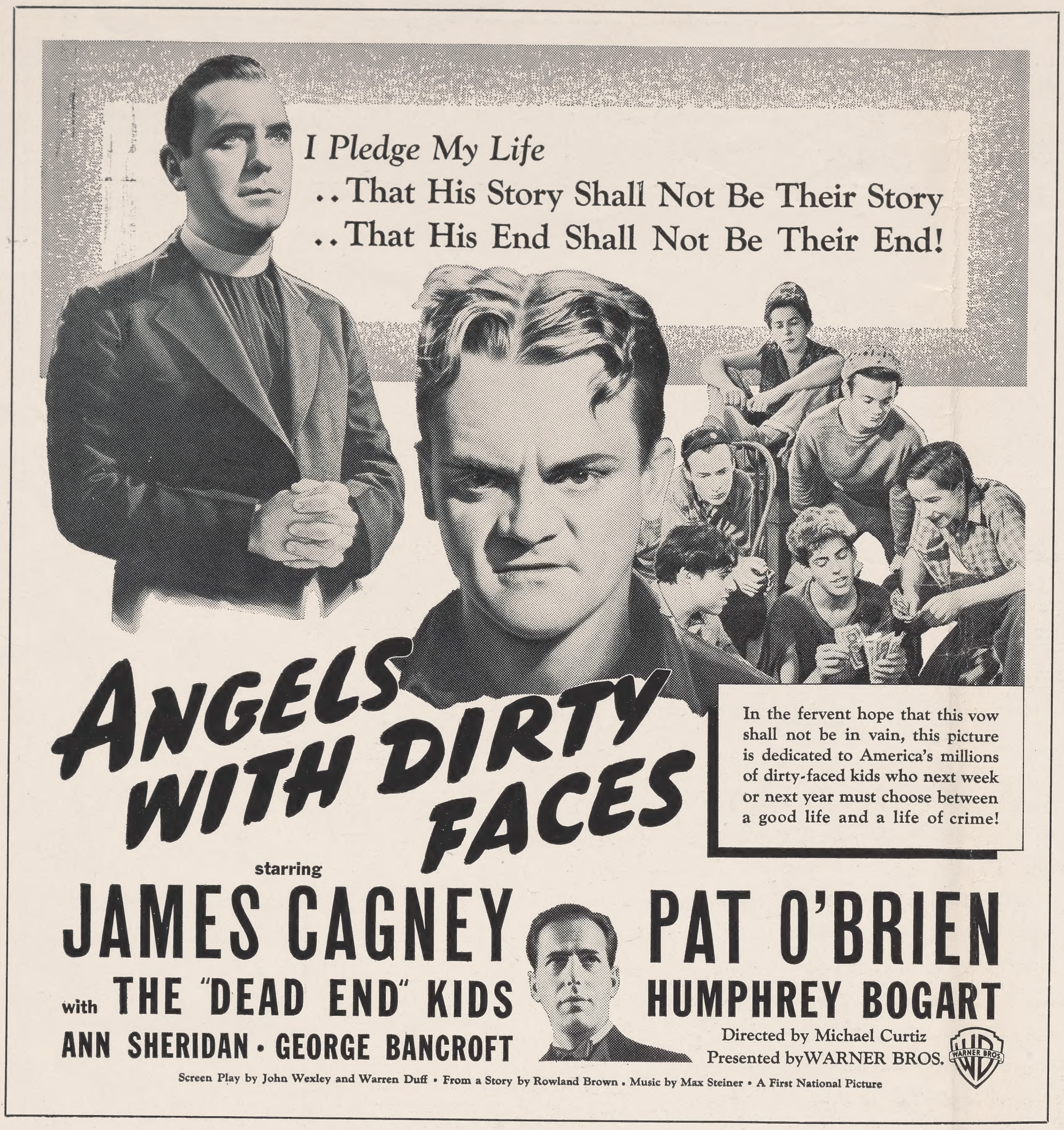
Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 501 — 12½ inches x 5 cols. (890 lines) — 75c

THIS AD ALSO IN FOUR-COLUMN SIZE

Order mat 404 — 10¼ inches x 4 cols. (572 lines) — 60c



I Pledge My Life

..That His Story Shall Not Be Their Story

..That His End Shall Not Be Their End!

In the fervent hope that this vow shall not be in vain, this picture is dedicated to America's millions of dirty-faced kids who next week or next year must choose between a good life and a life of crime!

ANGELS WITH DIRTY FACES

starring

JAMES CAGNEY

PAT O'BRIEN

with **THE "DEAD END" KIDS**

HUMPHREY BOGART

ANN SHERIDAN · GEORGE BANCROFT

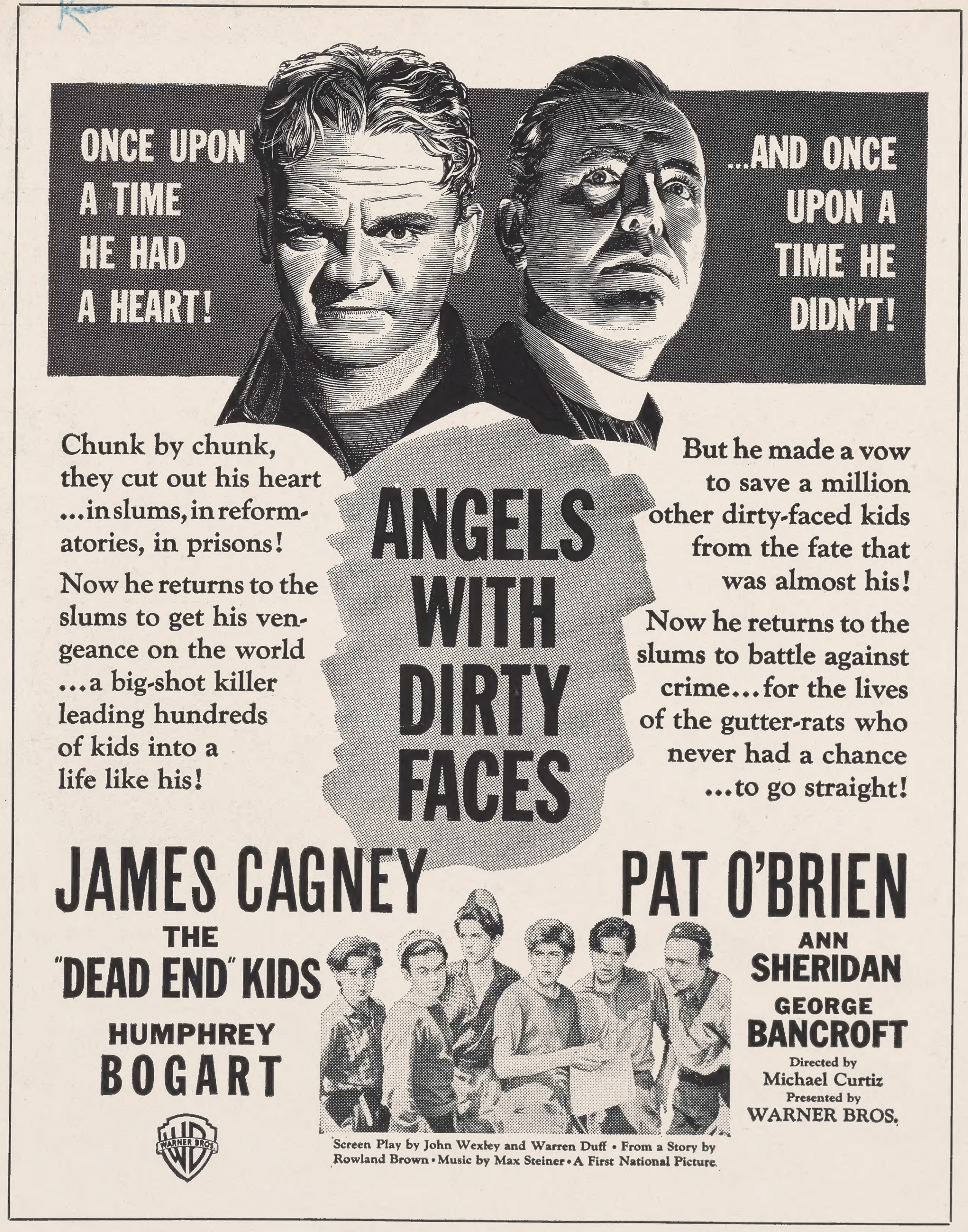
Directed by Michael Curtiz

Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown . Music by Max Steiner • A First National Picture

Mat 403 — 8½ inches x 4 cols. (472 lines) — 60c

7½



ONCE UPON A TIME HE HAD A HEART!

...AND ONCE UPON A TIME HE DIDN'T!

Chunk by chunk, they cut out his heart ...in slums, in reformatories, in prisons!

Now he returns to the slums to get his vengeance on the world ...a big-shot killer leading hundreds of kids into a life like his!

ANGELS WITH DIRTY FACES

But he made a vow to save a million other dirty-faced kids from the fate that was almost his!

Now he returns to the slums to battle against crime...for the lives of the gutter-rats who never had a chance ...to go straight!

JAMES CAGNEY

PAT O'BRIEN

THE "DEAD END" KIDS

HUMPHREY BOGART

ANN SHERIDAN

GEORGE BANCROFT

Directed by Michael Curtiz

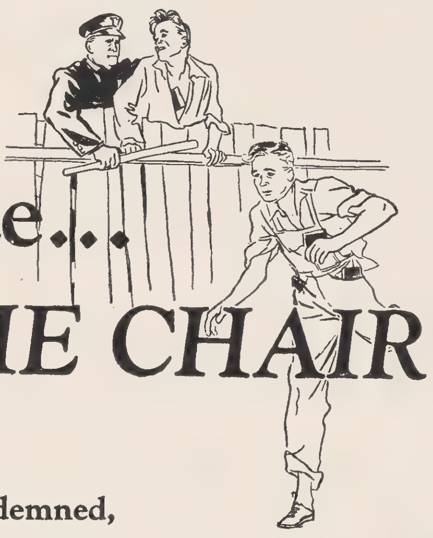
Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 310 — 7¾ inches x 3 cols. (327 lines) — 45c

THIS AD ALSO IN FOUR-COLUMN SIZE

Order mat 406 — 10½ inches x 4 cols. (580 lines) — 60c



"Last one over the fence... GOES TO THE CHAIR!"

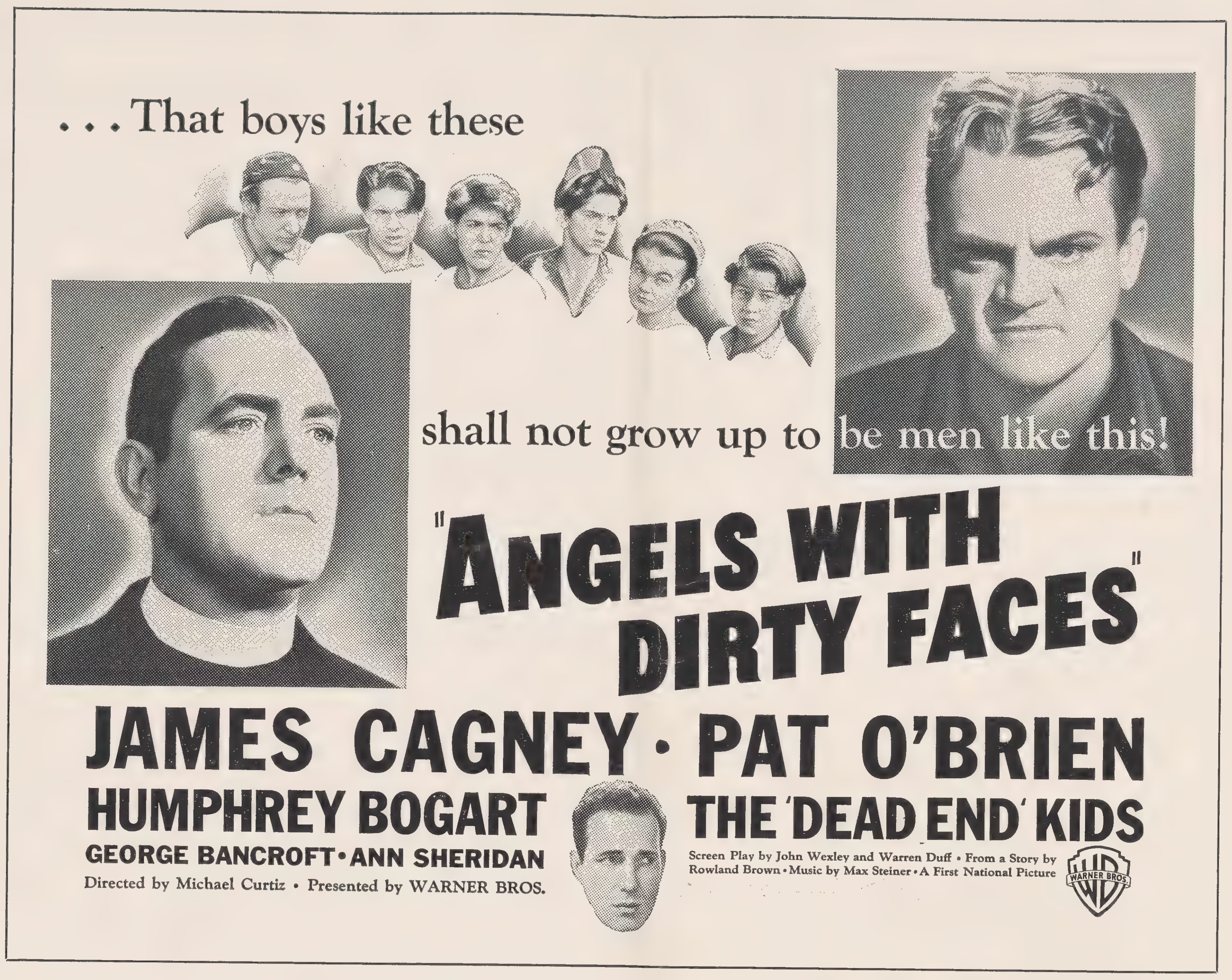
"There he stands, a killer—judged, condemned, ready to meet his maker. There, but for the grace of God, stand I, Jerry Connelly, priest. He and I were dirty-faced kids together, fighting for life, stealing for food. One day we were caught, but I ran faster than he did, and when we came to that fence... he didn't make it. Then prisons tore out what was left of his heart and returned to the world a snarling animal instead of a man. Each new crime made him a greater hero to America's dirty-faced kids. I knew something had to be done. I loved him—but my love for those millions of kids was greater."

ANGELS WITH DIRTY FACES

Screen Play by John
Wexley and Warren
Duff • From a Story
by Rowland Brown
Music by Max Steiner
A First Nat'l Picture

JAMES CAGNEY
PAT O'BRIEN
with **THE "DEAD END" KIDS**
HUMPHREY BOGART
ANN SHERIDAN • GEO. BANCROFT
Directed by Michael Curtiz • Presented by WARNER BROS.

Mat 405 — 12¼ inches x 4 cols. (688 lines) — 60c



. . . That boys like these

shall not grow up to be men like this!

"ANGELS WITH DIRTY FACES"

JAMES CAGNEY · PAT O'BRIEN

HUMPHREY BOGART

THE 'DEAD END' KIDS

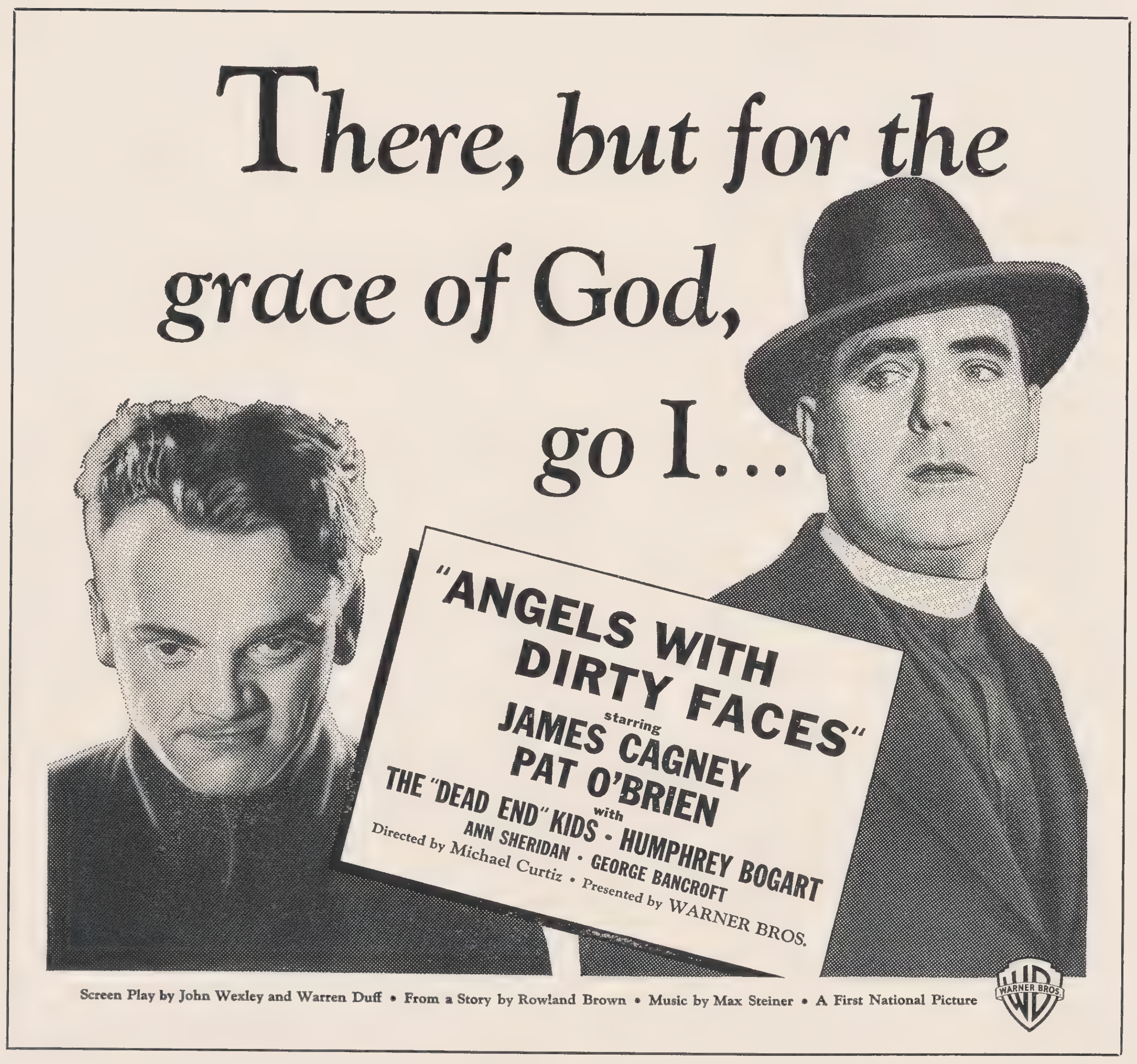
GEORGE BANCROFT · ANN SHERIDAN

Directed by Michael Curtiz • Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 407 — 6 inches x 4 cols. (336 lines) — 60c

THIS AD ALSO IN THREE-COLUMN SIZE
Order mat 309 — 4½ inches x 3 cols. (192 lines) — 45c



There, but for the grace of God, go I...

"ANGELS WITH DIRTY FACES"

starring

JAMES CAGNEY

PAT O'BRIEN

with

THE "DEAD END" KIDS · HUMPHREY BOGART

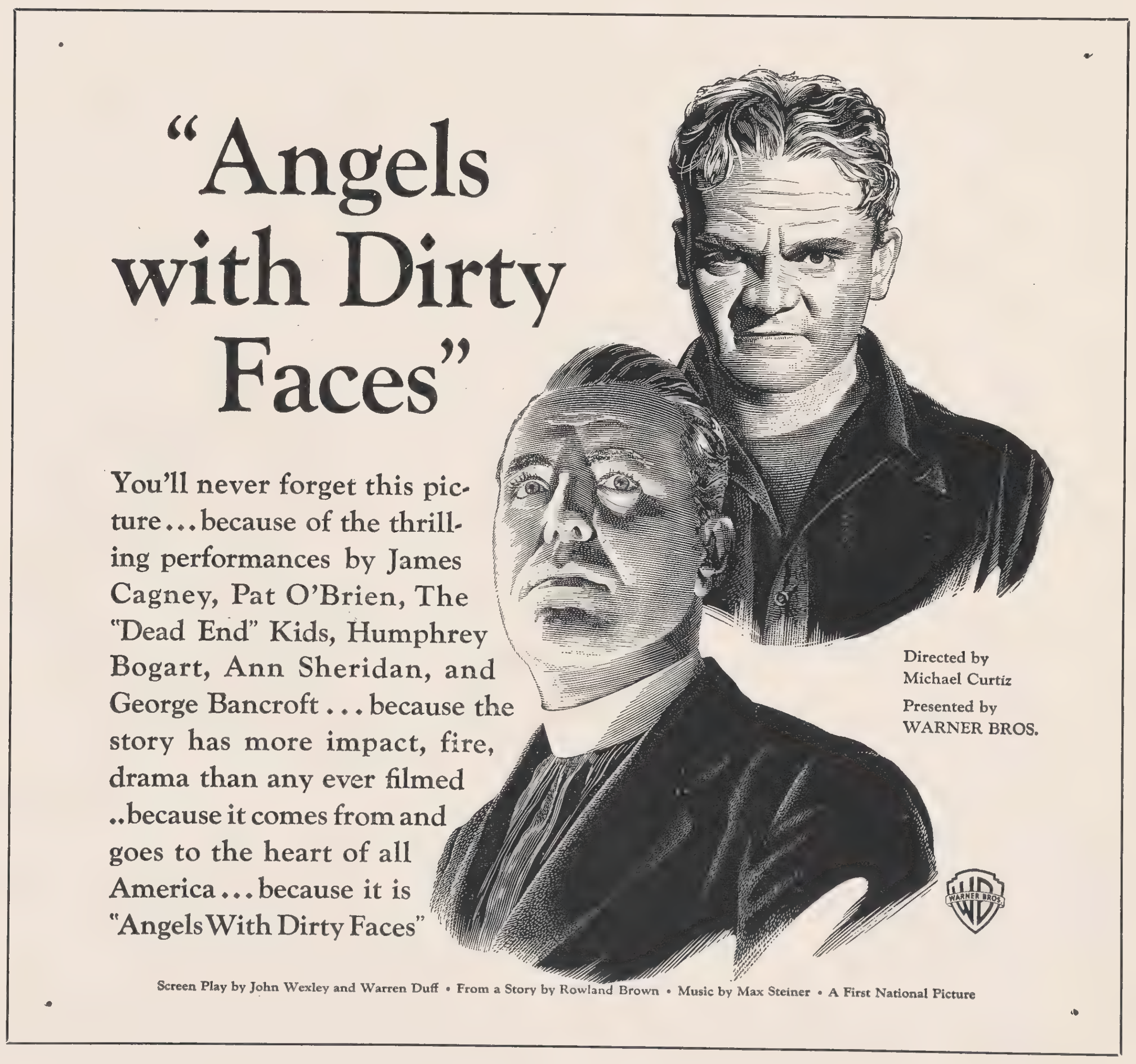
ANN SHERIDAN · GEORGE BANCROFT

Directed by Michael Curtiz • Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 304 — 5½ inches x 3 cols. (231 lines) — 45c

THIS AD ALSO IN TWO-COLUMN SIZE
Order mat 216 — 3¾ inches x 2 cols. (104 lines) — 30c



"Angels with Dirty Faces"

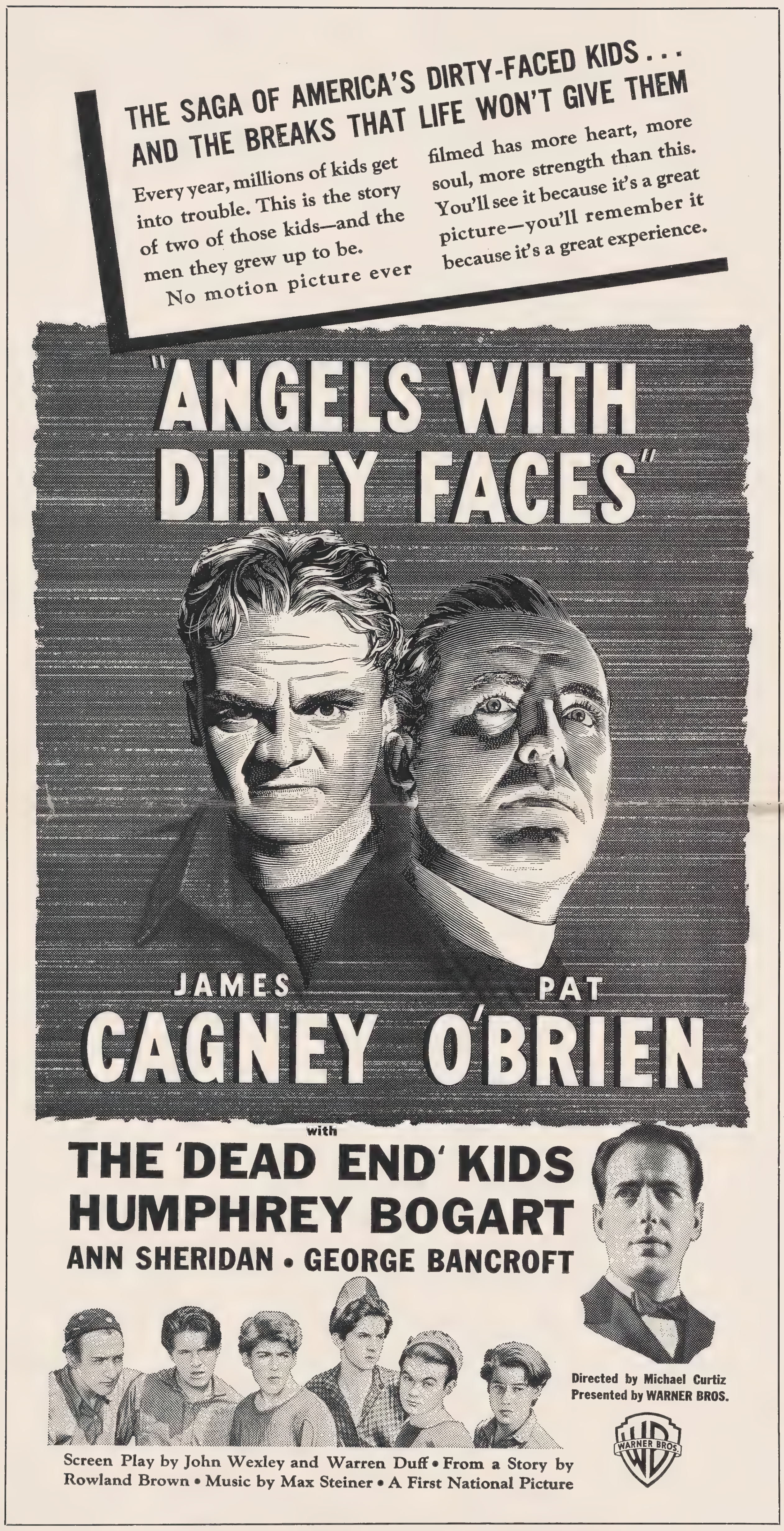
You'll never forget this picture... because of the thrilling performances by James Cagney, Pat O'Brien, The "Dead End" Kids, Humphrey Bogart, Ann Sheridan, and George Bancroft... because the story has more impact, fire, drama than any ever filmed ..because it comes from and goes to the heart of all America... because it is "Angels With Dirty Faces"

Directed by Michael Curtiz

Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 306 — 5¼ inches x 3 cols. (225 lines) — 45c



THE SAGA OF AMERICA'S DIRTY-FACED KIDS . . . AND THE BREAKS THAT LIFE WON'T GIVE THEM

Every year, millions of kids get into trouble. This is the story of two of those kids—and the men they grew up to be.

No motion picture ever filmed has more heart, more soul, more strength than this. You'll see it because it's a great picture—you'll remember it because it's a great experience.

"ANGELS WITH DIRTY FACES"

JAMES CAGNEY PAT O'BRIEN

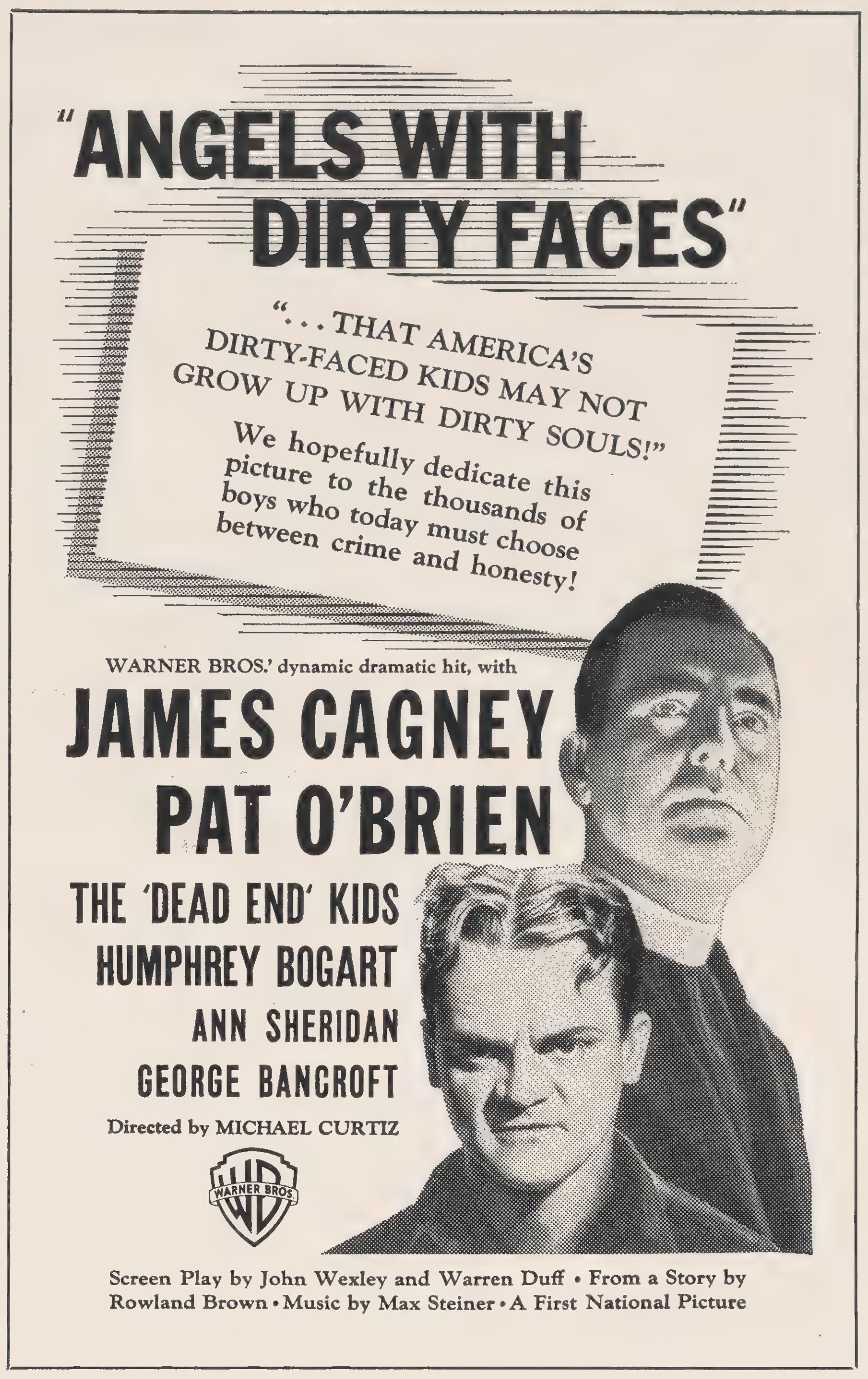
with

THE 'DEAD END' KIDS
HUMPHREY BOGART
ANN SHERIDAN • GEORGE BANCROFT

Directed by Michael Curtiz
Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 305 — 12¼ inches x 3 cols. (516 lines) — 45c



"ANGELS WITH DIRTY FACES"

"... THAT AMERICA'S DIRTY-FACED KIDS MAY NOT GROW UP WITH DIRTY SOULS!"

We hopefully dedicate this picture to the thousands of boys who today must choose between crime and honesty!

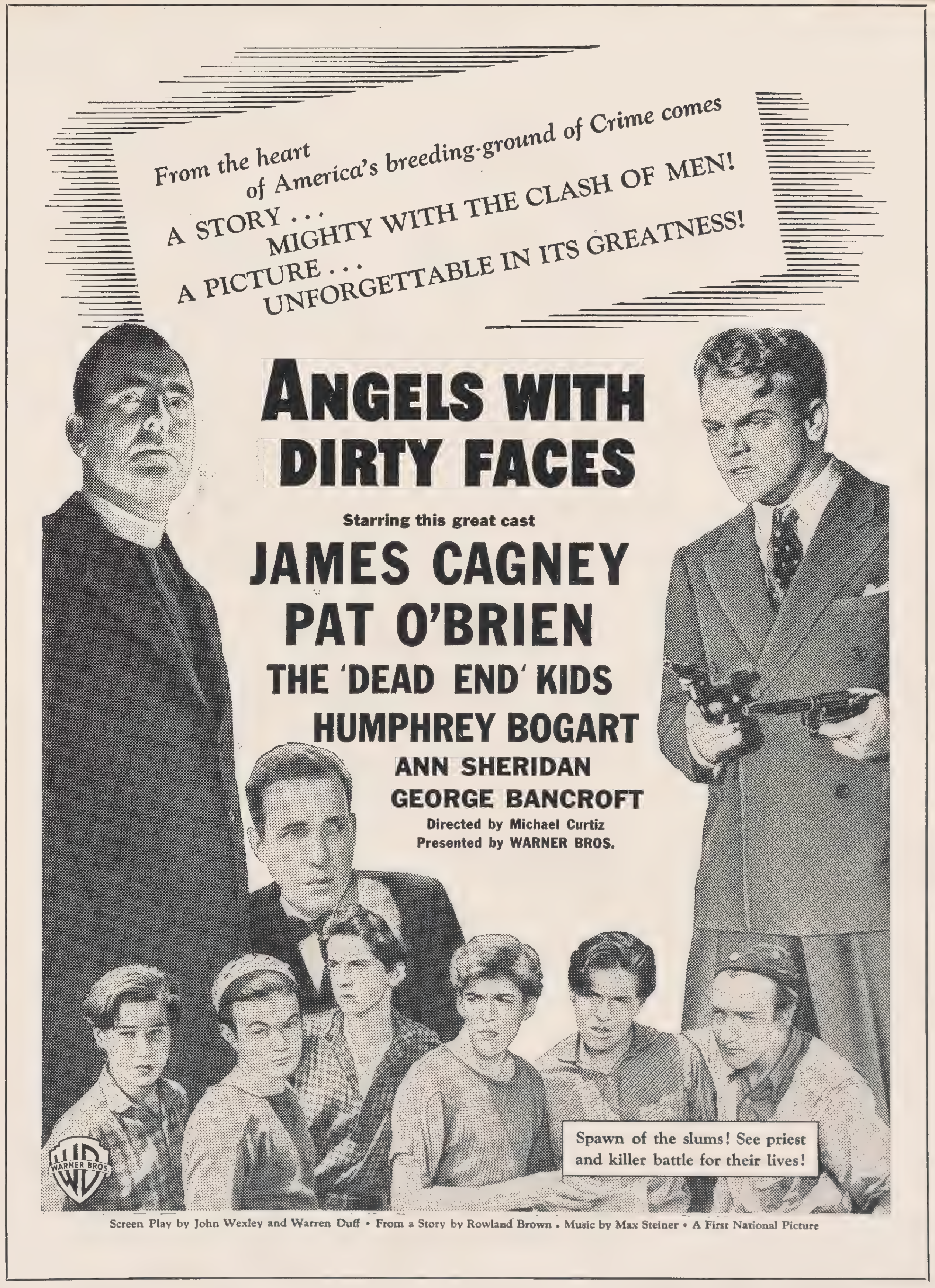
WARNER BROS.' dynamic dramatic hit, with

JAMES CAGNEY
PAT O'BRIEN
THE 'DEAD END' KIDS
HUMPHREY BOGART
ANN SHERIDAN
GEORGE BANCROFT

Directed by MICHAEL CURTIZ

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 223 — 6¾ inches x 2 cols. (184 lines) — 30c



From the heart of America's breeding-ground of Crime comes

A STORY ... MIGHTY WITH THE CLASH OF MEN!

A PICTURE ... UNFORGETTABLE IN ITS GREATNESS!

ANGELS WITH DIRTY FACES

Starring this great cast

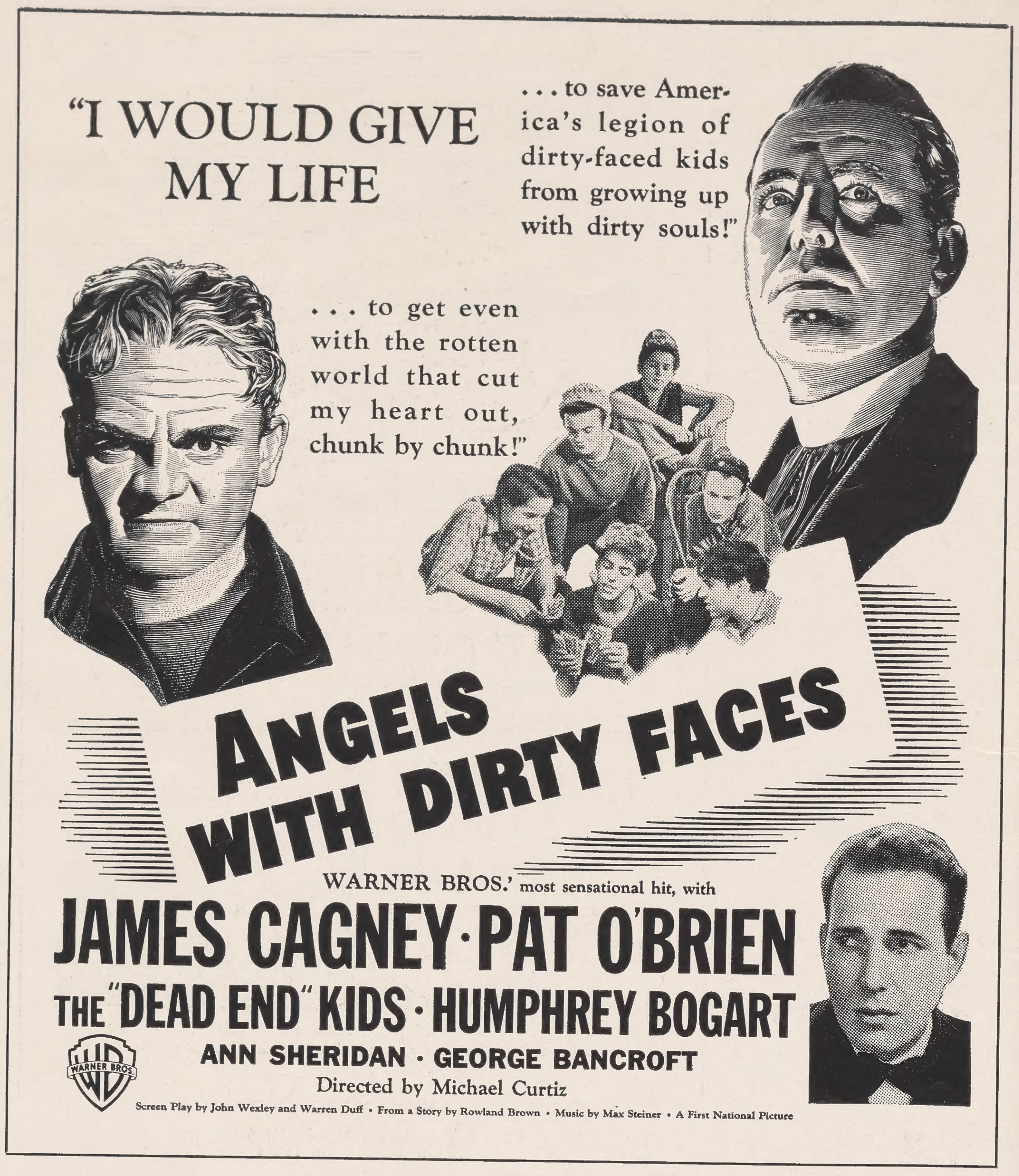
JAMES CAGNEY
PAT O'BRIEN
THE 'DEAD END' KIDS
HUMPHREY BOGART
ANN SHERIDAN
GEORGE BANCROFT

Directed by Michael Curtiz
Presented by WARNER BROS.

Spawn of the slums! See priest and killer battle for their lives!

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 307 — 8½ inches x 3 cols. (351 lines) — 45c



"I WOULD GIVE MY LIFE

. . . to save America's legion of dirty-faced kids from growing up with dirty souls!"

. . . to get even with the rotten world that cut my heart out, chunk by chunk!"

ANGELS WITH DIRTY FACES

WARNER BROS.' most sensational hit, with

JAMES CAGNEY · PAT O'BRIEN

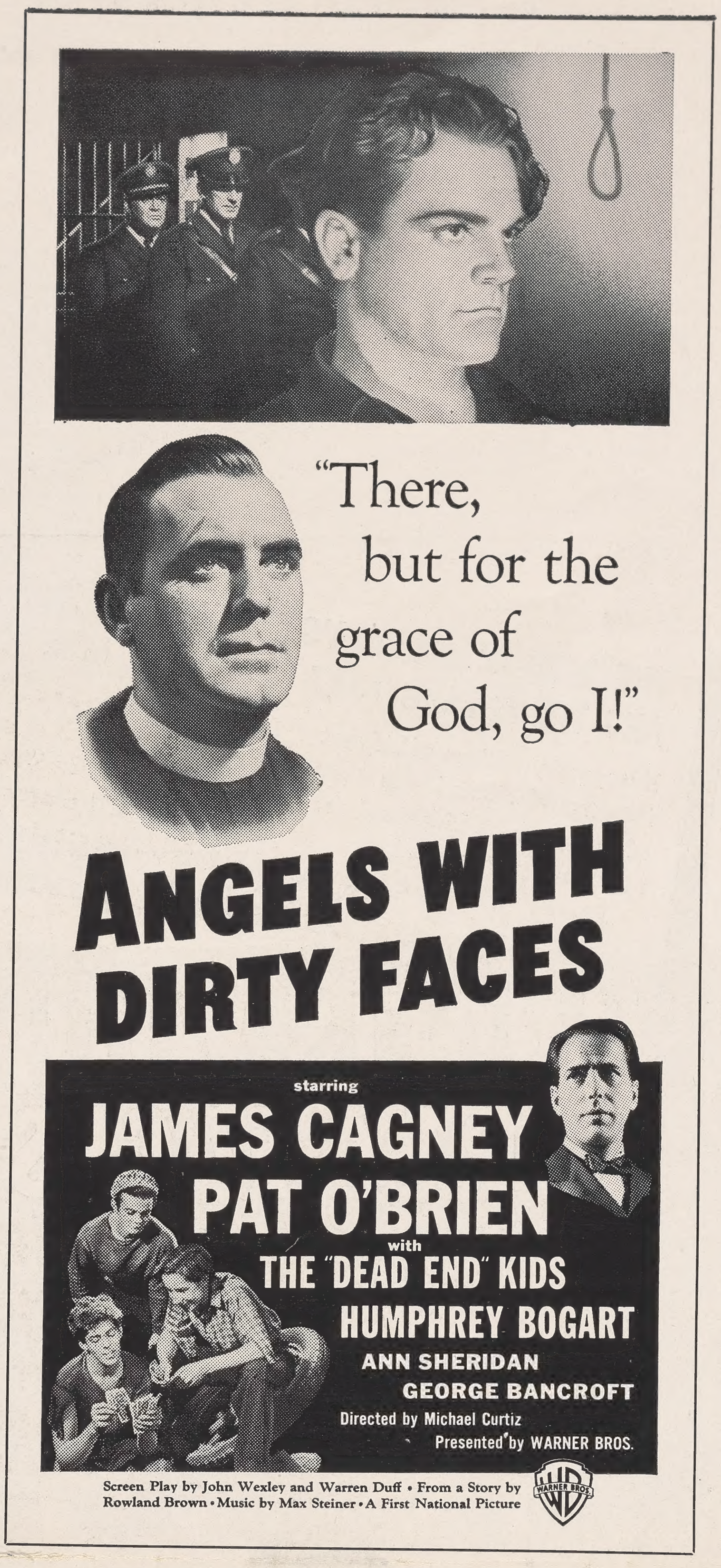
THE "DEAD END" KIDS · HUMPHREY BOGART

ANN SHERIDAN · GEORGE BANCROFT

Directed by Michael Curtiz

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 308 — 7 inches x 3 cols. (291 lines) — 45c



"There, but for the grace of God, go I!"

ANGELS WITH DIRTY FACES

starring

JAMES CAGNEY

PAT O'BRIEN

with

THE "DEAD END" KIDS

HUMPHREY BOGART

ANN SHERIDAN

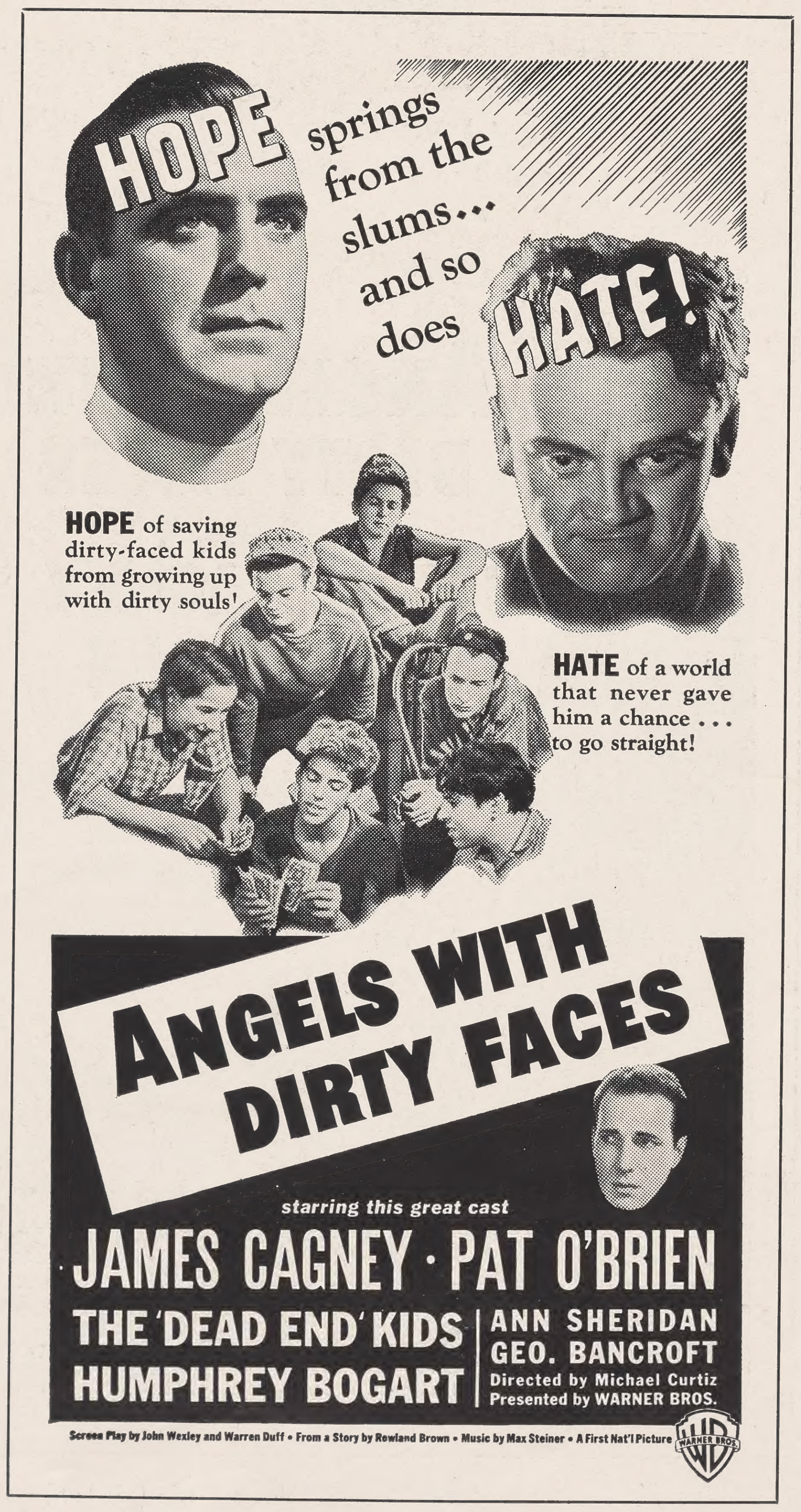
GEORGE BANCROFT

Directed by Michael Curtiz

Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 215 — 9½ inches x 2 cols. (268 lines) — 30c



HOPE springs from the slums... and so does HATE!

HOPE of saving dirty-faced kids from growing up with dirty souls!

HATE of a world that never gave him a chance . . . to go straight!

ANGELS WITH DIRTY FACES

starring this great cast

JAMES CAGNEY · PAT O'BRIEN

THE 'DEAD END' KIDS

HUMPHREY BOGART

ANN SHERIDAN

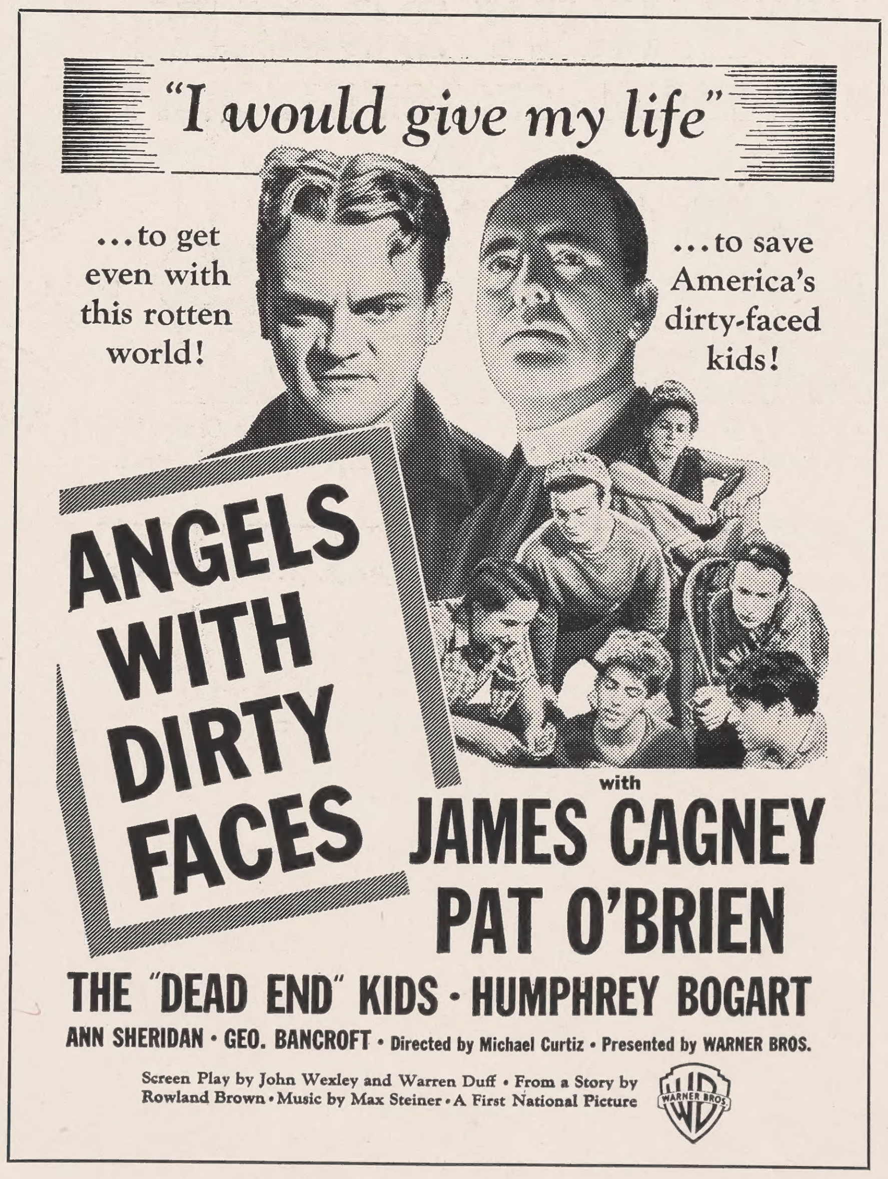
GEO. BANCROFT

Directed by Michael Curtiz

Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First Nat'l Picture

Mat 220 — 8¼ inches x 2 cols. (232 lines) — 30c



"I would give my life"

...to get even with this rotten world!

...to save America's dirty-faced kids!

ANGELS WITH DIRTY FACES

with

JAMES CAGNEY

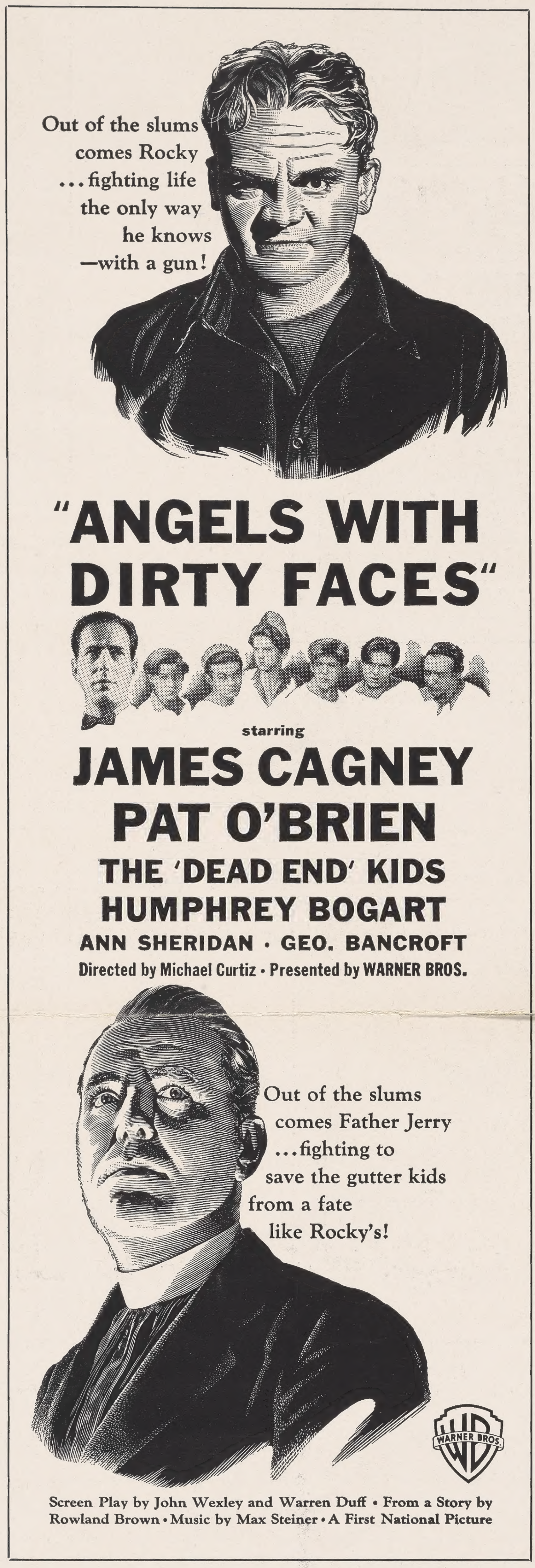
PAT O'BRIEN

THE "DEAD END" KIDS · HUMPHREY BOGART

ANN SHERIDAN · GEO. BANCROFT · Directed by Michael Curtiz · Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 221 — 5½ inches x 2 cols. (156 lines) — 30c



Out of the slums
comes Rocky
...fighting life
the only way
he knows
—with a gun!

"ANGELS WITH
DIRTY FACES"

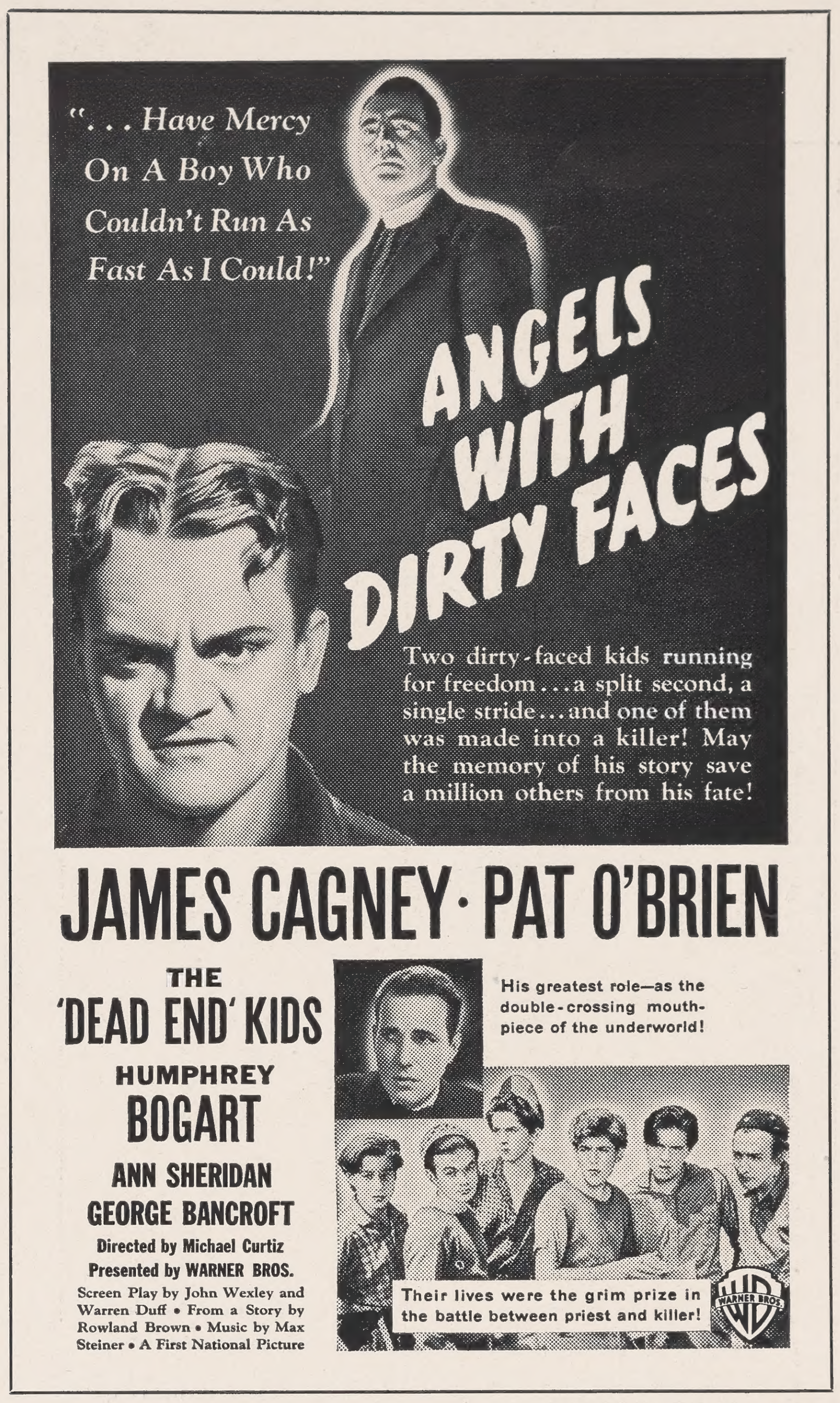
starring

JAMES CAGNEY
PAT O'BRIEN
THE 'DEAD END' KIDS
HUMPHREY BOGART
ANN SHERIDAN · GEO. BANCROFT
Directed by Michael Curtiz · Presented by WARNER BROS.

Out of the slums
comes Father Jerry
...fighting to
save the gutter kids
from a fate
like Rocky's!

Screen Play by John Wexley and Warren Duff • From a Story by
Rowland Brown • Music by Max Steiner • A First National Picture

Mat 219 — 12¼ inches x 2 cols. (342 lines) — 30c



"... Have Mercy
On A Boy Who
Couldn't Run As
Fast As I Could!"

ANGELS
WITH
DIRTY FACES

Two dirty-faced kids running
for freedom...a split second, a
single stride...and one of them
was made into a killer! May
the memory of his story save
a million others from his fate!

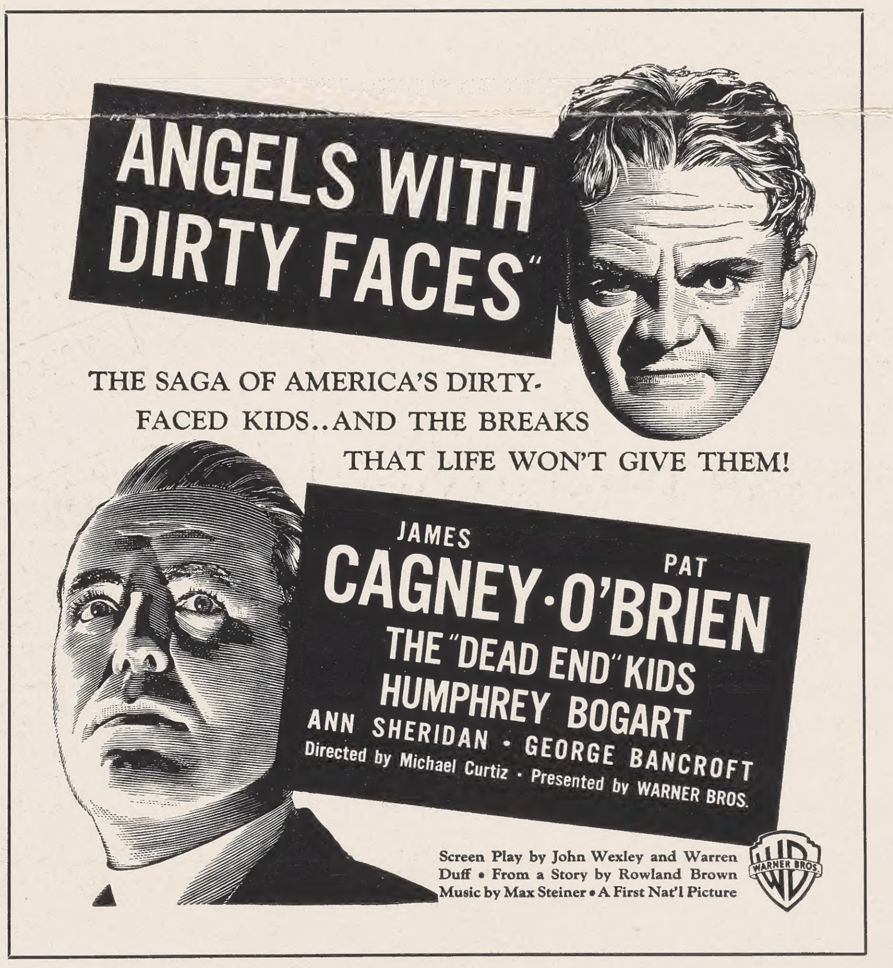
JAMES CAGNEY · PAT O'BRIEN

THE
'DEAD END' KIDS
HUMPHREY
BOGART
ANN SHERIDAN
GEORGE BANCROFT
Directed by Michael Curtiz
Presented by WARNER BROS.
Screen Play by John Wexley and
Warren Duff • From a Story by
Rowland Brown • Music by Max
Steiner • A First National Picture

His greatest role—as the
double-crossing mouth-
piece of the underworld!

Their lives were the grim prize in
the battle between priest and killer!

Mat 218 — 7 inches x 2 cols. (196 lines) — 30c



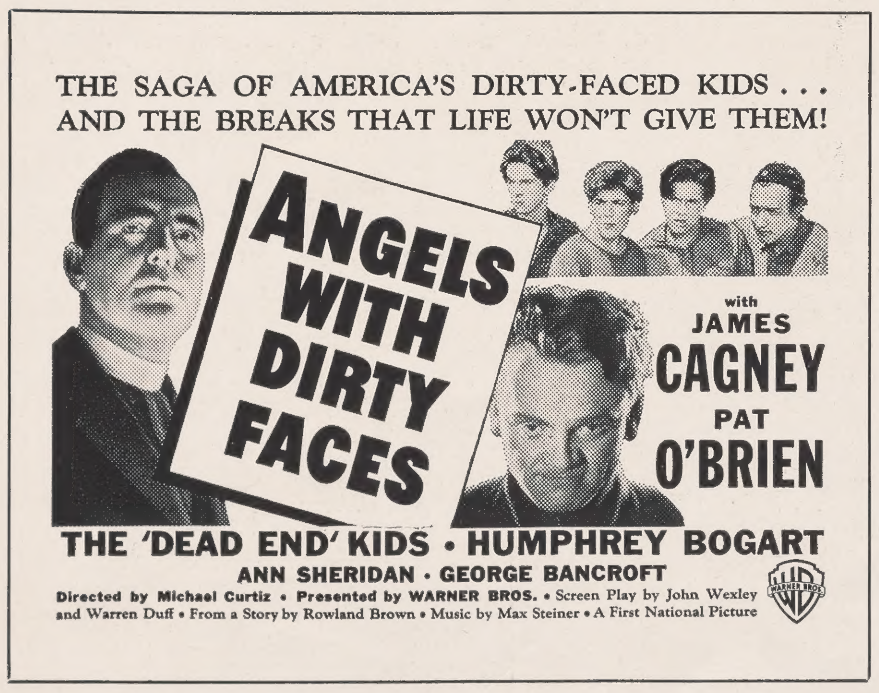
"ANGELS WITH
DIRTY FACES"

THE SAGA OF AMERICA'S DIRTY-
FACED KIDS..AND THE BREAKS
THAT LIFE WON'T GIVE THEM!

JAMES
CAGNEY · O'BRIEN
PAT
THE "DEAD END" KIDS
HUMPHREY BOGART
ANN SHERIDAN · GEORGE BANCROFT
Directed by Michael Curtiz · Presented by WARNER BROS.

Screen Play by John Wexley and Warren
Duff • From a Story by Rowland Brown
Music by Max Steiner • A First Nat'l Picture

Mat 217 — 4¼ inches x 2 cols. (120 lines) — 30c



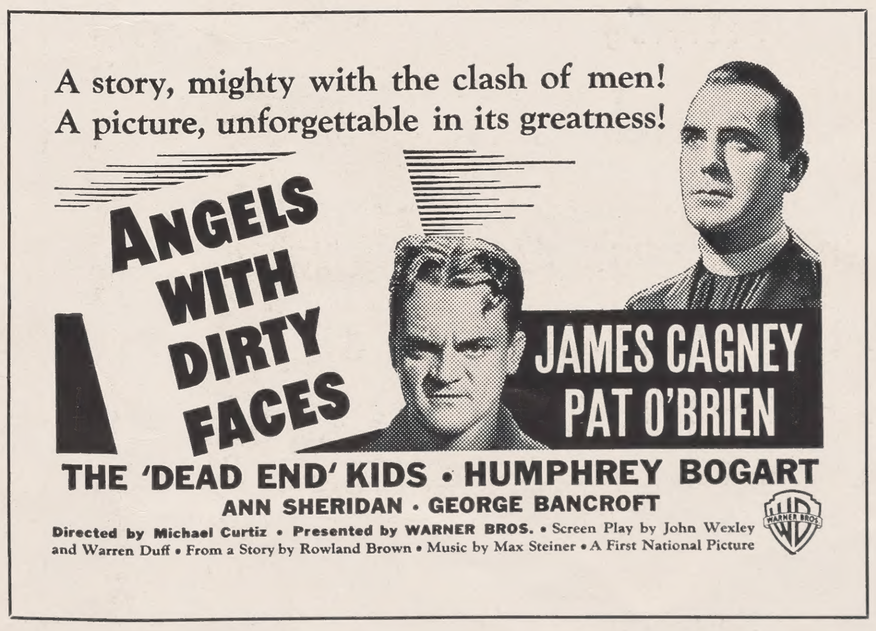
THE SAGA OF AMERICA'S DIRTY-FACED KIDS...
AND THE BREAKS THAT LIFE WON'T GIVE THEM!

ANGELS
WITH
DIRTY
FACES

with
JAMES
CAGNEY
PAT
O'BRIEN

THE 'DEAD END' KIDS • HUMPHREY BOGART
ANN SHERIDAN • GEORGE BANCROFT
Directed by Michael Curtiz • Presented by WARNER BROS. • Screen Play by John Wexley
and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 222 — 3 inches x 2 cols. (80 lines) — 30c



A story, mighty with the clash of men!
A picture, unforgettable in its greatness!

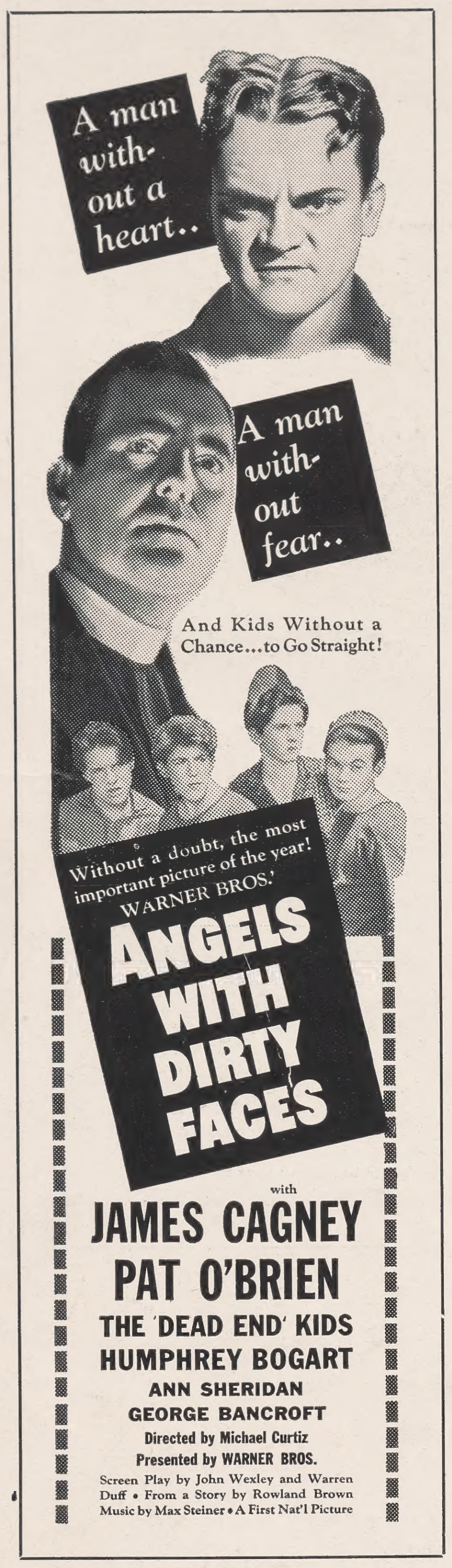
ANGELS
WITH
DIRTY
FACES

JAMES CAGNEY
PAT O'BRIEN

THE 'DEAD END' KIDS • HUMPHREY BOGART
ANN SHERIDAN • GEORGE BANCROFT
Directed by Michael Curtiz • Presented by WARNER BROS. • Screen Play by John Wexley
and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

Mat 224 — 2½ inches x 2 cols. (72 lines) — 30c

SMALL SPACE ADS AND SLUGS


A man without a heart..

A man without fear..

And Kids Without a Chance...to Go Straight!

Without a doubt, the most important picture of the year!

WARNER BROS.'

ANGELS WITH DIRTY FACES

with

JAMES CAGNEY

PAT O'BRIEN

THE 'DEAD END' KIDS

HUMPHREY BOGART

ANN SHERIDAN

GEORGE BANCROFT

Directed by Michael Curtiz

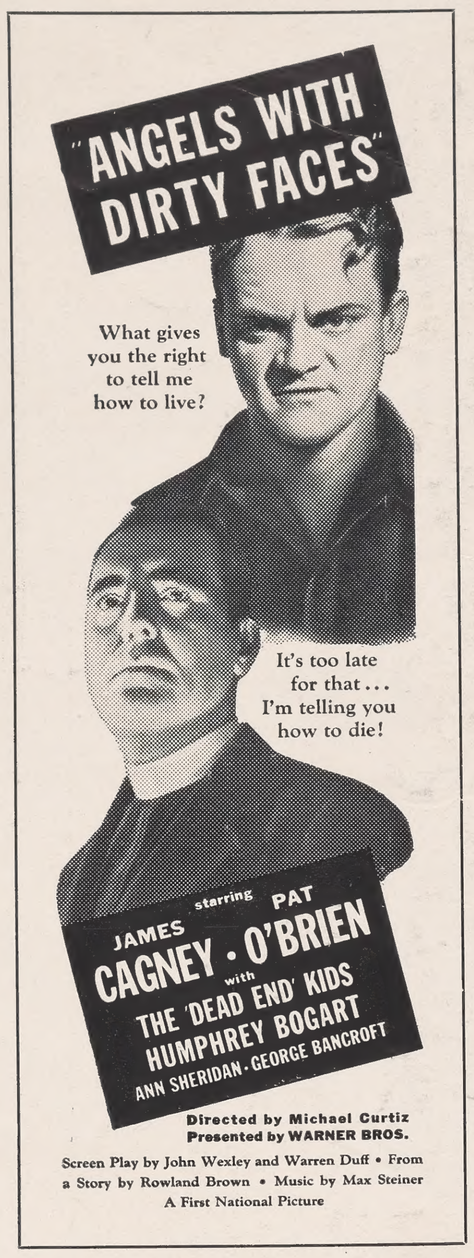
Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown

Music by Max Steiner • A First Nat'l Picture

Mat 118

112 lines — 8 inches — 15c


"ANGELS WITH DIRTY FACES"

What gives you the right to tell me how to live?

It's too late for that... I'm telling you how to die!

starring

JAMES CAGNEY · PAT O'BRIEN

with

THE 'DEAD END' KIDS

HUMPHREY BOGART

ANN SHERIDAN · GEORGE BANCROFT

Directed by Michael Curtiz

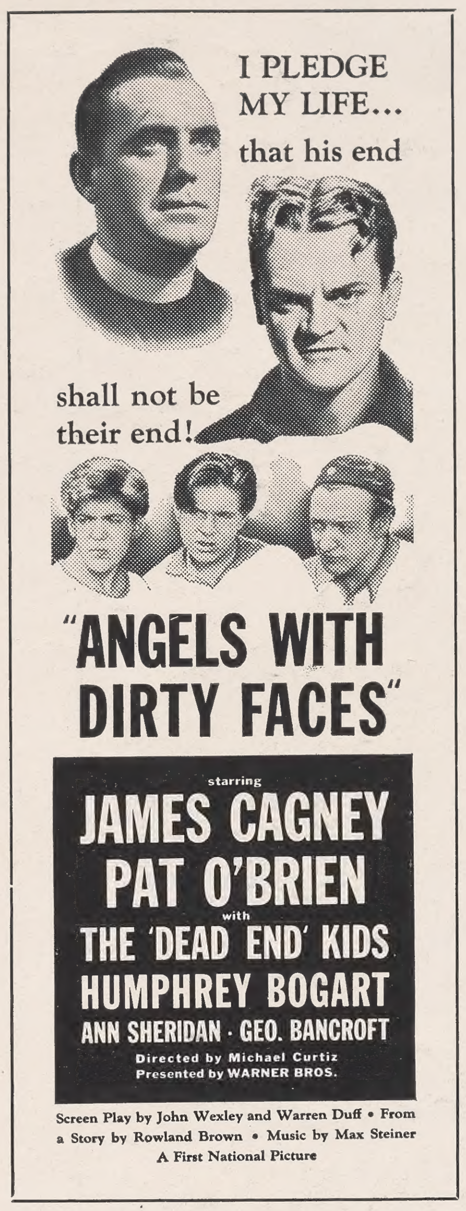
Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner

A First National Picture

Mat 117

84 lines — 6 inches — 15c


I PLEDGE MY LIFE... that his end shall not be their end!

"ANGELS WITH DIRTY FACES"

starring

JAMES CAGNEY

PAT O'BRIEN

with

THE 'DEAD END' KIDS

HUMPHREY BOGART

ANN SHERIDAN · GEO. BANCROFT

Directed by Michael Curtiz

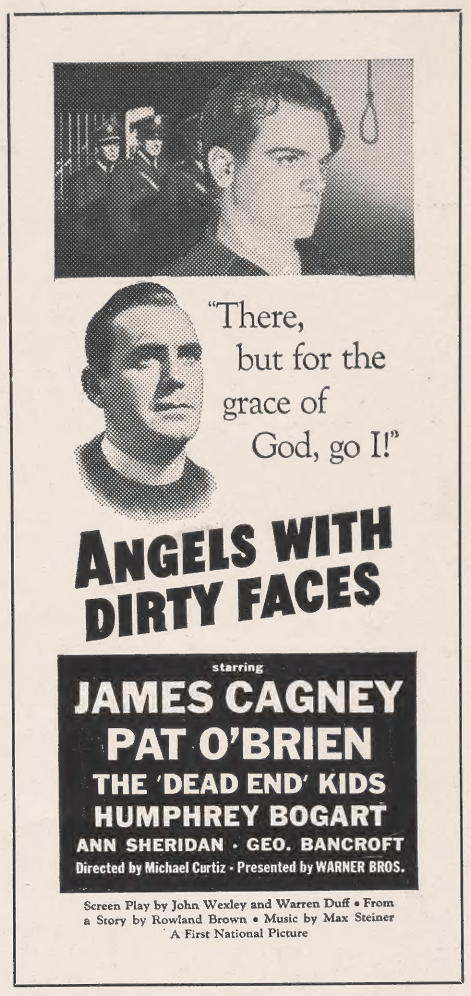
Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner

A First National Picture

Mat 121

81 lines — 5¾ inches — 15c


"There, but for the grace of God, go I!"

ANGELS WITH DIRTY FACES

starring

JAMES CAGNEY

PAT O'BRIEN

THE 'DEAD END' KIDS

HUMPHREY BOGART

ANN SHERIDAN · GEO. BANCROFT

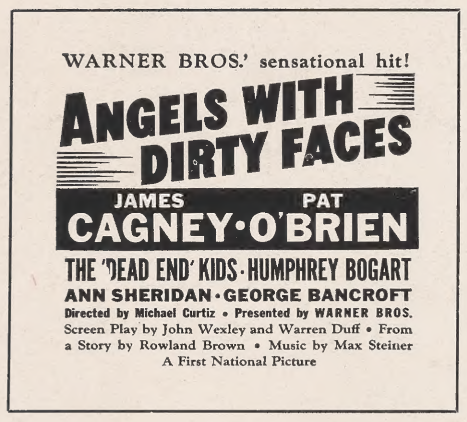
Directed by Michael Curtiz · Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner

A First National Picture

Mat 115

64 lines — 4½ inches — 15c


WARNER BROS.' sensational hit!

ANGELS WITH DIRTY FACES

JAMES CAGNEY · PAT O'BRIEN

THE 'DEAD END' KIDS · HUMPHREY BOGART

ANN SHERIDAN · GEORGE BANCROFT

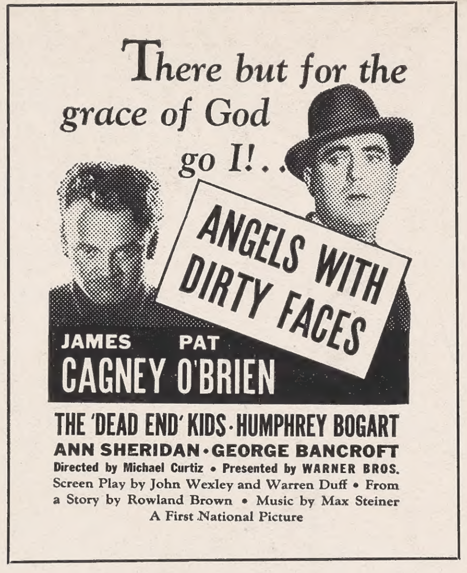
Directed by Michael Curtiz • Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner

A First National Picture

1¾ inches — 23 lines

These Two
Ads Come
On One Mat.
Order Mat 119
15c


There but for the grace of God go I!..

ANGELS WITH DIRTY FACES

JAMES CAGNEY PAT O'BRIEN

THE 'DEAD END' KIDS · HUMPHREY BOGART

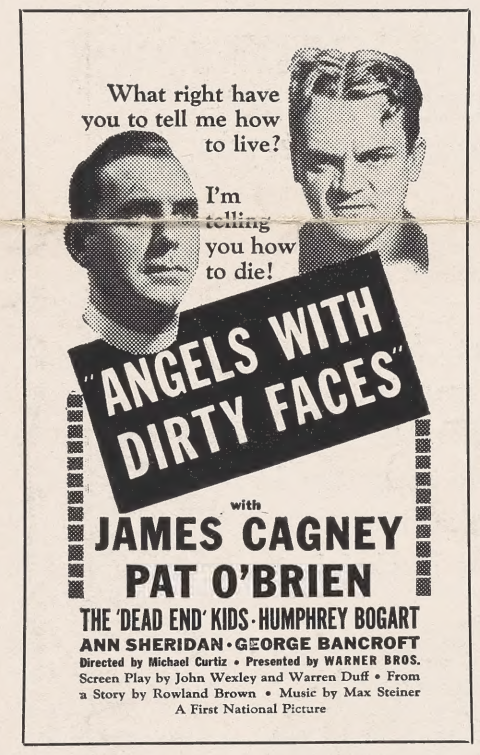
ANN SHERIDAN · GEORGE BANCROFT

Directed by Michael Curtiz • Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner

A First National Picture

2½ inches — 34 lines


What right have you to tell me how to live?

I'm telling you how to die!

"ANGELS WITH DIRTY FACES"

with

JAMES CAGNEY

PAT O'BRIEN

THE 'DEAD END' KIDS · HUMPHREY BOGART

ANN SHERIDAN · GEORGE BANCROFT

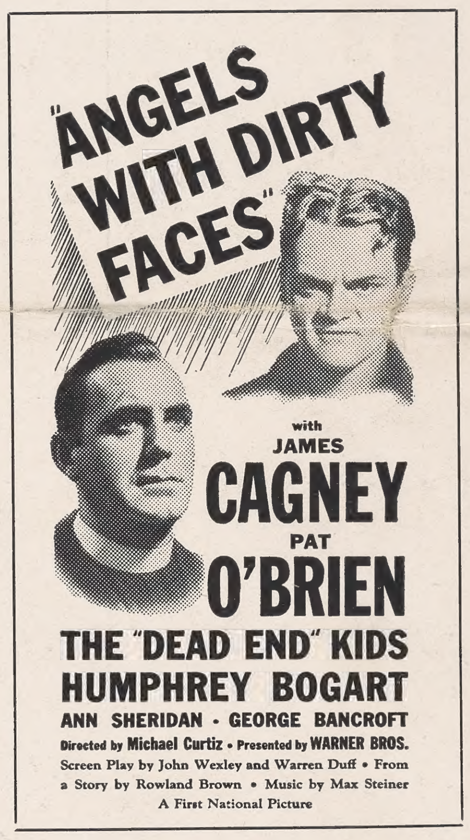
Directed by Michael Curtiz • Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner

A First National Picture

Mat 120

48 lines — 3½ inches — 15c


"ANGELS WITH DIRTY FACES"

with

JAMES CAGNEY

PAT O'BRIEN

THE "DEAD END" KIDS

HUMPHREY BOGART

ANN SHERIDAN · GEORGE BANCROFT

Directed by Michael Curtiz · Presented by WARNER BROS.

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner

A First National Picture

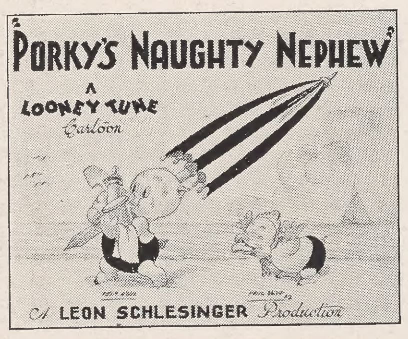
Mat 116

55 lines — 4 inches — 15c

Official Billing

WARNER BROS.	40%
Pictures, Inc. Presents	5%
"ANGELS WITH DIRTY FACES"	100%
Starring	10%
JAMES CAGNEY and PAT O'BRIEN	100%
with	
THE "DEAD END KIDS" • HUMPHREY BOGART	75%
ANN SHERIDAN • GEORGE BANCROFT	40%
Directed by Michael Curtiz	25%
Screen Play by John Wexley and Warren Duff	3%
From a Story by Rowland Brown	2%
Music by Max Steiner	3%
A First National Picture	3%

Play These Selected Vitaphone Shorts



"PORKY'S NAUGHTY NEPHEW" succeeds in making Porky Pig's seashore vacation a laugh-sprayed wash-out. 4802 — Looney Tunes — 7 mins.

●

MUSICAL REVUE — tap dancing Hal LeRoy and charming blonde June Allyson are featured in fast moving "THE KNIGHT IS YOUNG. 4013 — Broadway Brevities — 20 mins.

TECHNICOLOR REVEALS MARVELS of Gainsborough, Reynolds, and Frans Hals paintings in "THE IMMORTAL BRUSH." "An unusually interesting and unique type of subject done in color . . . Excellent." M. P. Daily. 4402 — Technicolor Specials — 9 mins.

●

MERLE KENDRICK AND ORCHESTRA — beat it out in that grand old way. A band what's "in the groove." 4704 — Melody Masters — 10 mins.

●

TECHNICOLOR CARTOON satirizes famous historical incident, "JOHNNY SMITH AND POKER HUNTAS." Will have 'em in "stitches." 4503 — Merrie Melodies — 7 mins.

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